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REFLECTIONS OF SELF: THE MIRROR IMAGE IN THE WORK OF VIRGINIA WOOLF

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Reflections of Self: The Mirror Image in the Work of Virginia Woolf

ABSTRACT

This paper traces Virginia Woolf's development of the concept of self. Her first novel is seen to consist of a series of mirror encounters whereby a young protagonist comes into conflict with the patriarchal bias of society. Freudian and Lacanian theories on young children's development of self are employed, together with Freud's description of the death instinct, to illustrate the author's concern with the subjective experience of life which is opposed but yet related to objectivity, as exemplified by artistic closure. Virginia Woolf's short stories are found to be the transition through which she developed her mature writing style characterized by a fluid, meditative narrative contained within a controlling framework. Mrs. Dalloway is the novel that attempts to integrate the isolated, narcissistic self with a conforming social role. This balance is achieved in Clarissa Dalloway's life through considerable personal sacrifice. The book explores her imaginative identification in another person's suicide, thereby attaining the detached point of view that grants totality to the vision of self.

RÉSUMÉ

Cet exposé retrace le développement du concept du moi de Virginia Woolf. Son premier roman consiste en une série de recontres avec l'image que lui renvoie son miroir, et où une jeune héroine entre en conflit avec les préjugés patriarcaux de la societé dans laquelle elle vit. Les théories freudiennes et lacaniennes sur le developpement du moi chez les jeunes enfants, ainsi que la description que Freud donne de l'instinct de mort sont utilisées pour illustrer le souci que l'auteur avait de l'expérience subjective de la vie, en opposition avec l'objectivité telle qu'illustrée par la clôture artistique.

Les nouvelles de Virginia Woolf constituent en quelque sorte une transition au cours de laquelle son écriture a évolué et mûri pour aboutir au style qu'on lui connait, un style caractérisé par une narration méditative fluide, mais néamoins contenue dans un cadre précis. Le roman Mrs. Dalloway est une tentative d'intégration du moi isolé et narcissique, dans un rôle social conformiste. Clarissa Dalloway finit par atteindre cet équilibre dans sa vie, au prix de sacrifices personnels considérables. Le roman explore son identification imaginative avec le suicide d'une autre personne, atteignant ainsi un détachement qui confère sa totalité à la vision du moi.

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PREAMBLE

The contemporary feminist movement has focussed attention on the sexist bias in much non-specific gender terminology. English has always used the masculine gender to refer to the generic human subject, even in collective forms such as mankind, which must, of necessity, be composed by half of women. Similarly, the word most frequently used for a person or people in the general sense is 'he' even though it is quite possible that the person concerned is a female.

This paper's subject is the feminist writer, Virginia Woolf, and deals principally with two of her female protagonists and their experiences in a patriarchal society. In that sense it is about women and a woman's experience of life. However, the paper also makes much use of Freud's psychoanalytical theory. Freud himself in all his writings consistently used the masculine gender, except where he specifically made reference to women. This convention exists to this day, and it is difficult to know how to resolve what is in fact an inexact method of terminology.

Jane Gallop, in her writing, consistently uses the feminine gender in reference to non-specific individuals. Other writers alternate between masculine and feminine genders. However, while one applauds the attempt to redress the balance, one is left with a style of writing that has

defects. What should be self-effacing in the text becomes obtrusive and even has the effect of obscuring its meaning. I feel that women should accept the fact that non-specific terms such as 'mankind' have indeed been rendered neutral by the feminist movement. There are many areas of human experience today where gender, though inescapable, is nevertheless perceived to be irrelevant. Law, human rights, and access to health care are examples where gender is, in the abstract sense, irrelevant. Of course, gender touches the most insignificant areas of human experience, and every aspect of cross-gender contact. Due to the patriarchal nature of Western society, women continue to find themselves at odds with the prejudices that exist in Western society. Even in the field of health care, where the principle of universality is taken for granted, the individual experiences problems with gender stereotyping. Thus women have had to call attention to a bias among many medical practitioners which trivializes women's complaints and culminates in very serious consequences, exemplified by the current abortion issue. With this in mind, I have tried to refrain from creating a new idiom for the generic human subject in this paper. In the interest of the text I have appropriated the patriarchal convention and used the masculine gender for the non-specific human subject, except where such use would be inappropriate. I have done so even though the subject of the paper involves an analysis of the

way the feminine is perceived as being a deviation from the normal. One way to correct this perception is to insist on the universality of the human experience.

CHAPTER 1

The mirror stands as one of the most enduring images in art. Its glassy depths reveal some of the most interesting aspects of human psychology. Even in Greek mythology there was an awareness of the ways in which a human subject confronts his reflected image. The fate of Narcissus demonstrates an early appreciation of the power of the mirror and the consequences of immurement within the narrow limits of that specular world. Narcissus has given his name to a universal human tendency towards preoccupation with the self. More latterly, the mirror has been used as a similar metaphor for the process in the human subject of self-identification. In order to develop personality, an individual implements a process of self-objectification whereby he becomes aware of the relationship of the self and the other. The female sex has also long been associated with the mirror due to a propensity towards vanity which has been attributed to women. Twentieth century psychoanalysis has, in fact, demonstrated that preoccupation with the concept of self is normal to the development of the adult psyche, and is a vital part of the process of individuation. However, women do develop more acutely the sense of themselves as perceived, as objects, and as others, and in that sense, the mirror is an appropriate symbol for their sex.

Virginia Woolf was a writer who continuously explored the concept of self in her work.[1] Mirrors became one of her most significant images and function on the one hand as a means whereby the individual develops a concept of himself and is able to grasp his consequence, and on the other hand as a means whereby the individual develops a socio-identity that allows that person to relate to other people.[2] Frequently, these two ideas are in conflict. In her first novel, The Voyage Out, Virginia Woolf used a series of mirror-encounters to record the development in the mind of Rachel Vinrace of a unique sense of self. This self comes into conflict with the patriarchal bias of Victorian society and the full impact of her dilemma is felt when she falls ill and dies. Death has the effect of placing Rachel apart, in perspective, and in granting a wholeness to her experience enhances the ambivalence she displayed towards the restrictions of her life. Virginia Woolf followed her first novel with a series of short stories that can be seen as experiments in style and form that lead towards a closer approximation of the writing with the subjective experience of human consciousness, within the limitations and definitions of a controlled form. Form, like death, presents such material objectified, made complete, in a way that is impossible for living experience. Virginia Woolf's achievement can be appreciated in one of the novels of her mature period, Mrs. Dalloway. In this work, mirrors

function on many levels. Clarissa Dalloway finds in her mirror an image that corresponds to her concept of what she has achieved in her life, a concept both contradicted and confirmed by those around her. She also finds in her exploration of another man's suicide that she is granted the external, detached, objective point of view of her self commonly found in the mirror. From this unique position Clarissa returns to her husband and friends, for this novel develops a balance between the individual's autonomy and the social context within which she exists, as it does between the subjective and objective view of experience, and between context and form, and between life and death.

One of the most significant mirror-encounters of Virginia Woolf's first novel takes place late in the work. Rachel, and her fiancé, Terence Hewet, have quarrelled and made up. Before they go down to lunch, they tidy themselves before a mirror.

> It was long before they moved, and when they moved it was with great reluctance. They stood together in front of the looking-glass, and with a brush tried to make themselves look as if they had been feeling nothing all morning, neither pain nor happiness. But it chilled them to see themselves in the glass, for instead of being vast and indivisible they were really very small and separate, the size of the glass leaving a large space for the reflection of other things.[3]

Their subjective experience at such a moment is of the overwhelming impact that emotion plays in life. They feel themselves to be, at such a moment, "vast and indivisible," that is that the subjective experience unites them with the whole world and pervades the whole world. Its importance, subjectively, is such that everything else is diminished and even obliterated.

In the mirror, they perceive their error. In the glass, they are in reality "small and separate." They become aware of the disparity between the world within and the world without, the subjective and the objective views of reality. The mirror presents the lovers with an external viewpoint from which they are able to assess the validity of the internal experience. As adults, they accept the evidence of the mirror which reveals their isolation and their inconsequence, even though to do so is "chilling." With a few sentences in such a scene, Virginia Woolf presents her perception of the way an individual comes to comprehend the external reality of the subjective view of experience. Through the mirror they themselves can occupy a position outside of themselves, and from such a position of extra-location, see themselves in relationship to the world around them. This is a position that inevitably deflates and objectifies such experience.

The second part of this scene is concerned with the use the lovers make of the mirror. Their outward experience is

obviously ruffled by their love-making, and they attempt to smooth over this breach of etiquette. Their actions reveal an awareness of the conflict between the internal and external realities. Looking at themselves as others see them they acknowledge the need to conceal the internal reality from the view of others. They wish to appear normal, that is, tidy and composed. They conform to the view that emotion is a private experience that ought not to be paraded abroad. They possess an external, objectified viewpoint which assesses the external appearance and judges it inappropriate for a social setting. They demonstrate that ability to enter imaginatively into the fictive view of the other that marks the socialized individual. The fictive other criticizes, covers up and glosses over the tumultuous nature of sexual experience.

The process of emotional cover-up is enhanced by the mirror's ability to include "the reflection of other things," principally the environment that the lovers inhabit. As they are not alone in Santa Marina, this environment is primarily a social one. Rachel and Terence exist in the latter part of the Victorian Era, a period when the emphasis on conformity to codes of conduct was as rigid as it has ever been in Western civilization. It has been called a "high-water mark in such a development."[4] At this time, instinctual life was mistrusted and played down. Sexuality, in particular, was deemed dehumanizing, and its

acknowledgement offensive. The conduct of English middle-class people in public was based on a code of manners that minimized emotion in general, and sexuality in particular. In conforming to this code, Rachel and Terence groom their appearance "to make themselves look as if they had been feeling nothing all the morning," but in doing so they reveal the conflict between the individual's expressivity and the social world's conformity. The conformative nature of society seeks to regulate the expressivity of individuals, but does so at the expense of the emotional lives of its members. This is the source of the narrator's comment that looking in the glass "chills" Rachel and Terence.

The social dimension present in the mirror-encounter is an acceptance of the requirement to play down emotion. When Sigmund Freud analyzed the antagonism towards sexuality displayed by human culture, he commented,

> On the one hand, love comes into opposition to the interests of civilization; on the other, civilization threatens love with substantial restrictions.[5]

We will return to this point later. For the moment, it is enough to notice that part of the process of the mirror-encounter involves a repression of emotion and an acceptance of such by Terence and Rachel. However, the ability of this experience to chill is one pointer among many that prepares for Rachel's death. Rachel, as we shall see, follows a

pattern in her mirror-encounters whereby she responds naturally to her experiences only to later repudiate them. She is allowed to explore her reactions through discussions with sympathetic others, come to an appreciation of different aspects of her social environment, and through them her own nature. However, all her encounters display a similar pattern of conflict and withdrawal as we have suggested was present in the mirror scene. Virginia Woolf's life-long interest in the complexities and subtleties of the human psyche mark her as a writer concerned, above all, with motive and drive. Many of her insights parallel the findings of Sigmund Freud. While it is difficult to demonstrate whether she studied Freud's work, it is a fact that the Hogarth Press, established by Mrs. Woolf and her husband, was the first publisher of Freud's work in England.[6] She must, of necessity, have been familiar with his teachings.[7] While Virginia Woolf cannot, in any sense, be likened to an analyst of the Freudian school, the writer involved in the study of human behaviour spends a lifetime observing and commenting on individual conduct, "the ultimate challenge."[8] This process closely parallels the psychoanalytical process and Freud acknowledged the universality of much of his thinking and perceptions.

> Freud discovered the variety of ways in which we become aware of ourselves and our world and the means by which we represent both.[9]

With this in mind, the insights of psychoanalytical theory become an appropriate tool for a study of Virginia Woolf's work.

When Sigmund Freud was developing his theories of human psychology he adopted the name of Narcissus as a reference term for self-preoccupation, an association that had already been posited by Nacke and Ellis.[10] His definition of narcissism described a specific sexual perversion.

> The attitude of a person who treats his own body in the same way in which the body of a sexual object is ordinarily treated--who looks at it, strokes it and fondles it till he obtains complete satisfaction through these activities.[11]

However, Freud noted that many psychoanalytical observers were struck by the fact that

> individual features of the narcissistic attitude are found in many people who suffer from other disorders . . . and finally . . . that it might claim a place in the regular course of human sexual development.[12]

Subsequent analysis proved that this was, in fact, so. The obvious relationship of the mirror to the narcissistic subject's self-preoccupation, and its use as such in art as well as in psychoanalysis, point to a universal awareness of this aspect of human psychology.

Freud conjectured that the development of an immature psyche derives from a position of primary narcissism, in

which the child is completely self-sufficient, and is the object and satisfaction of his own desire:

> This narcissism is the universal and original state of things, from which object-love is only later developed, without the narcissism necessarily disappearing on that account.[13]

He found that as the child develops he invests more of his libido in other people as love-objects, particularly the mother whose breast forms the first focus of desire. As the child cathects other love-objects, less libido is available to satisfy the primary narcissism, but this does, in fact, persist as a normal part of adult psychology. It is the primary narcissistic drive of an individual that carries on the dialogue of self-reassurance and gratification with his image in the mirror, but the mirror also proves to be the means whereby the individual discovers the limits of his narcissism. A significant step is achieved through the process of the mirror-encounter, which amounts to the creation of a more complex sense of self or of an ego. The developing psyche uses the mirror and the reactions of people around him to arrive at the idea that he is a unique separate individual with which other people interact.[14] Henceforth, this concept is internalized and carried with the individual. Initially, Freud felt that an infant could not distinguish between himself and his environment.

> An infant at the breast does not as yet distinguish his ego from the external world

> as the source of sensations flowing in upon him. He gradually learns to do so, in response to various promptings.[15]
>
> Originally, the ego includes everything, later it separates off an external world from itself.[16]

The process whereby the developing ego separates itself will be described later. For the moment, let us retain the idea that the ego has to create a sense of self, and this creative step constitutes the beginning of self-identification.

The next step is an uniquely human one. Through the medium of the mirror an individual comes to an appreciation of another point of view, that of a person who is located outside of himself. From this extra-local position he can see himself as if he were an object and in a complete totality. The detached, external point of view is especially important to the human subject due to the collective, cooperative nature of human society. In order to function in such a society an individual must be able to appreciated and respond to the needs and desires of other people.

The mirror is the means whereby an individual first of all recognizes that he is a separate entity and then that he is an other. When I look at another person my viewpoint gives me certain advantages.

> I see the external, manifestations of the person himself, manifestations that he can

> only know through me; from within himself he cannot see himself a I can see him from the position of extra-location . . . I can see not only his external manifestations but also what surrounds him and what is behind him, utterly absent from his purview.[17]

This point of view is not possible for the individual who inhabits his body, and from his position inside it, from which he can only visualize particular parts of his body. The mirror is the principal object that can grant the position of extra-location normally occupied by others.

In the mirror I can see myself in my totality, as a gestalt, as a complete object in a spatial relationship to the environment I inhabit. However, this view is at complete odds with the subjective view I have of myself. While the mirror reveals me to myself, it can only do so when I become the other to myself, when I imaginatively occupy the position of someone else who is looking at me. This is to become the fictive other, and the process of self-objectification is actually the internal fixation of an imaginary viewpoint from which we assess ourselves, and assess the effect we are having on other people. This process of achieving a detached, objective view of the self is inevitably linked to self-estrangement. The fictive other is a critical other that can be oriented either towards self-complacency or self-criticism. It is the fictive other that enables the Oedipus complex to be resolved, such that the individual accepts the constraints

that society demands of him and is able to function within those constraints. The fictive other, when internalized, monitors an individual's behaviour, and the judgement of the fictive other influences all aspects of his life.

The mirror, then, is the means whereby the developing human ego recognizes itself, detaches itself from the external world and internalizes a concept of itself as a unique human being. This sense of individuality is at the cost of a sense of alienation that accompanies the ability to distinguish one self as an other. The mirror can be a symbol for all these aspects of human development, as well as for the original state of self-satisfaction. The identification of women with the mirror carries these ideas further.

"In satire and moral commentary since classical times, the looking glass has been associated with women."[18] The fascination with their own appearance ascribed to the female sex seems responsible for the assignment of the mirror of Venus as the medical symbol for women, ♀ . Freud suggested that this obsession with appearance stemmed from the hurt sustained by the developing ego of women at a very early age. Young girls discover they have not been born the favored sex. They are female in a society that is based on a patriarchal order, which assumes the male to be the norm and treats the female as a deviation from that norm.[19] Freud was particularly struck by the change that overcomes

most girls before their third year. By that time they will display the accepted traits of femininity; passivity, introspection and deference towards the male, as exemplified by their father. Freud gives the name 'castration complex' to the process whereby a girl accepts her traditional place in the patriarchal order.[20] Since Freud always used sexuality as a metaphor for complex metaphysical concepts, he adopted the phallus as the symbol of the dominant role of the male in a patriarchal order.[21] He conjectured that a young girl assessing the traditional role assigned her by gender ascribes her lack of power, prestige and opportunity to her lack of the male organ. She assumes that she is castrated, and that the castration is the root of her secondary role.

> The psychical consequences of envy for the penis . . . are various and far reaching. After a woman has become aware of the wound to her narcissism, she develops, like a scar, a sense of inferiority.[22]

She feels that she is incomplete in the sense that a boy is complete, and because she judges herself to be defective she tends to exaggerate and emphasize the importance of her appearance.[23] Freud remarked that

> the effect of penis-envy has a share . . . in the physical vanity of women, since they are bound to value their charms more highly as a late compensation for the original sexual inferiority.[24]

This compensatory vanity, signified by the mirror of Venus, is of course endorsed by the attitude of the dominant sex towards them, that values their physical attributes above all other virtues.

> Whether she is feared as a seductress or sought as a sex object or idealized as a mother, woman's supreme value is supposed to reside in her physical being.[25]

Narcissism in woman can be considered a function of the fictive other that we have been considering. Not only does the young girl look at her body and perceive it to be incomplete, but she looks around at her society and the role assigned to her and perceives its diminishment in importance and scope. Her attitude towards herself comes to reflect the consequences of a reduced sense of self-esteem. In an attempt to heal the wound received by her ego she tends to invest much of her libido in her own ego, thereby limiting the amount available to be directed towards objects, and forming the most important of her relationships through the need to be loved.

> Strictly speaking, it is only themselves that such women love with an intensity comparable to that of the man's love for them. Nor does the need lie in the direction of loving, but of being loved.[26]

However, to need to be loved and to see oneself as a lovable object is to accept oneself as the function of the other and to limit oneself to only being the other. The mirror, in

this case, becomes an eminently suitable symbol for the sex, which through the trauma of the castration complex, accepts itself as the other, the eternal other of the masculine norm.

The individual's development of a psyche, or of a sense of self that locates itself in a social environment, was of particular interest to a modern disciple of Freud, Jacques Lacan. Lacan expounded Freud's theories on the development of the "I" through the metaphor of the "mirror stage," whose function he felt was "to establish a relation between the organism and its reality."[27] He noted the fascination displayed by an infant of only six months held up to his own reflection. In contradiction to his internal sense of himself, which an infant feels to be colossus-like, he perceives that the mirror-image of himself is small and vulnerable in contrast to the adult who holds him. He also perceives that the image is inverted. Lacan noted the fictive nature of the self-concept that the child internalizes. He felt that its imaginary nature set up "the agency of the ego . . . in a fictional direction." By this he means that self-knowledge is only a theoretical knowledge, and is never complete, and remains "irreducible for the individual alone."[28] Lacan locates the nexus of the problem in the alien representation of the mirror-image. There is the problem of size and there is the problem of inversion. The roots of the alienation present in the

concept of self lie, according to Lacan, in these two misrepresentations of the child's subjective experience of his reality.

Lacan's concept of the mirror stage was of an ongoing process where the young child creates an imaginary concept of his original being, his primordial "I." He then objectifies that "I" through "the dialectic of identification with the other." The mirror stage comes to a close when the child inaugurates "the dialectic that will henceforth link the 'I' to socially elaborated situations."[29] The social "I" is one that is able to defer to others, that replaces the demands of the id with the desire to cooperate with others. This description enlarges on Freud's original theory of the voluntary repression of a young boy's sexuality in favour of social conformity. Lacan found that the process whereby a boy undergoes personal modification by the Oedipus complex began much earlier than had been accepted. Like Freud, Lacan found that the end of the mirror stage marked the emergence of a socially adapted individual.

So far, we have been considering the psychological implications of the mirror as it is used in psychoanalytical theory. However, these theories can also be applied to art. In art, as well as in psychology, the mirror stands for the process of self-preoccupation, self-identification, self-objectification and for the way in which individuals are

programmed to perform socially. However, when we talk about the self in art we must also recognize the artificial limits imposed on individuals when they are represented in art. Art always expresses a duality. A living, spontaneous, ongoing experience of life is contained within a controlling medium, whether temporal as in music, or spatial as in painting. Human beings respond to the sense of closure in an aesthetic fashion. They are aware of a feeling of pleasure and satisfaction which appears to derive from the experience of closure. The artificial limits of closure produce a sense that human experience is in some way objectified, made complete and comprehensible in a way that is not possible for the living. Art achieves the detached point of view that gives the same sense of totality that the self achieved when looking in the mirror. However, art inevitably renders life dead, robbing it of its vitality and its spontaneity while bestowing a kind of immortality. The lovers as described in Keat's "Grecian Urn" remain eternally poised in anticipation, though denied gratification. They are fixed in an immobility that speaks of the timelessness of death.[30] Art is often spoken of as possessing a life of its own, but this is a misconception. Art in imparting immortality, in fixing the moment, celebrates the death of that moment, and its transcendence into the fixed finality of the past whence it can be evaluated and assessed. Our appreciation of the artistic event is the appreciation of

the unique perspective that death affords, as it transcends life, objectifies it and makes orderly what is naturally chaotic while it persists. Only after death is it possible to see an individual in his totality. Death provides the ultimate detached point of view from which life can be evaluated. It is "the illuminator and commentator on life."[31] It is the larger concept from which all lesser concepts of order, balance, completeness and harmony derive. James Nielsen writes,

> It is only after another is dead, and futurity, with its objectives, imperatives and possibilities, has been severed from the whole of his life, leaving it temporarily complete, that the aesthetic event can occur, finalizing his life.[32]

In his theoretical conjectures concerning the economic operation of the libido, Freud uncovered what were at the time startling ideas. In his analysis of the phenomenon of the compulsion to repeat in humans, he felt he had come upon "a universal attribute of instincts, and perhaps of organic life in general." He found that

> an instinct is an urge inherent in organic life to restore an earlier state of things which the living organism has been obliged to abandon under the pressure of external disturbing forces; that is, . . . the expression of the inertia inherent in organic life . . . of the conservative nature of living substance.[33]

It follows that "the aim of all life is death," because "inanimate things existed before living ones."[34] Freud felt

that because organic life derived from inorganic life that this explained the tendency for living organisms to wish to revert to their original inanimate state.

Freud based this conjecture on the clinical observation of the pleasure principle, which organizes our conscious lives. He noted that stimuli which are perceived by the mind result in feelings of "unpleasurable tension, and that it takes a direction such that its final outcome coincides with a lowering of that tension."[35] All stimuli receive the same treatment. They are eliminated in favour of a state of non-tension or quiescence. The need for food gives rise to feelings of hunger which are eliminated by eating. Even the sexual instinct operates on the same pattern. Climax is achieved when the maximum increase in tension finds release and subsides into quiescence.[36] The emphasis placed by human beings on sexual activity derives from the intensity of the pleasurable sensation produced, which is in proportion to the magnitude of tension which is released. Sexuality, nevertheless, displays the same innate characteristics of all aspects of organic life--a need to regain the state of quiescence that approximates the inorganic state from which the living organism arose.

Freud gave the name of "death instinct" to this tendency of organic life. The opposing tendencies, such as those that initiate desire and crave pleasure and that serve to preserve life, he termed 'life instincts.' Freud came to

understand that man's cultural development was the result of an eternal struggle between the two forces, and between two processes that can be considered on the one hand to be constructive or assimilatory processes, and on the other, to be destructive or dissimilatory processes.

> The meaning of the evolution of civilization is no longer obscure to us. It must present the struggle between Eros and Death, between the instinct of life and the instinct of destruction, as it works itself out in the human species.[37]

In art, the death instinct can be considered to be at the root of the feeling of aesthetic pleasure that accompanies the concept of closure. Aesthetic pleasure must therefore find its origin in that sense of regaining the original state of quiescence. The sense of detachment provided by death, means, of course, that death itself functions as a mirror. If we accept that the aesthetic event for the individual is only made apparent after that individual has died, then death provides the closure, the finality, the detachment by which the totality can be experienced. Death is functioning in the same way that the mirror functioned for my ego. The conscious knowledge of our mortality creates a mirror encounter for our existential selves. We look at our death as in a mirror and imaginatively occupy the position of others that will outlive us. To be able to enter into such a position is to comprehend the totality of our experience. Art, due to its

ability to more easily provide this detachment, has been effective in creating fictive selves and locating them in their environment.

As I have suggested, these ideas are readily apparent in the work of Virginia Woolf. Her first novel, though immature, contains all these ideas, though they are not as yet well focussed or presented.[38] The Voyage Out remains an appropriate work with which to begin to extract the author's intention and conclusions regarding all these mirrored aspects of the self.

CHAPTER 2

The Voyage Out

As I have suggested, Virginia Woolf's first novel can be considered as a series of mirror-encounters whereby Rachel Vinrace is confronted by aspects of her own nature and of the social environment of which she is part.[1]

Her first encounter takes place on board ship, bound for South America. The lives of the small community of passengers are interrupted briefly by the Dalloways. In conversation with Rachel, Richard Dalloway admits that one of the important revelations in his own life had been love:

> I don't use the word in the conventional sense. I use it as young men use it. Girls are kept very ignorant, aren't they? (Voyage, p. 65).

The conventional sense of love Richard refers to is the romantic notion of love, prevalent in Victorian times, an idealized, naive relationship. The love he finds a revelation is the explicit sexual act. It is, actually, as he comments, a rather odd thing to say to a young woman of his own class who is kept ignorant of such matters. Rachel, though ignorant, is sufficiently aware that she becomes breathless, that is, aroused. However, revelation for her is interrupted by the sighting of two warships, and by a storm at sea.

The two meet again in Rachel's sitting room where Richard "took her in his arms and kissed her. Holding her tightly, he kissed her passionately, so that she felt the hardness of his body and the roughness of his cheek printed upon hers" (Voyage, p. 73). In this encounter Rachel is awakened to the overwhelming nature of passion, the enormous drive that directs the sexes towards each other. That Rachel responds to Richard's advances is obvious. She displays all the signs of arousal. There is no actual suggestion that Richard and Rachel consummate their relationship but it is significant that Rachel experiences the stages of coitus. As the seabirds rise and fall, she becomes detached. "She became peaceful too, at the same time possessed with a strange exaltation" (Voyage, p. 73). When she becomes calm again, she knows something amazingly significant and wonderful has occurred.

However, meeting Richard later in the social setting of dinner, they find their response to each other has radically altered. Now, they are extremely uncomfortable and settle their anxiety by repudiating its origin. They ignore each other. Later that night, Rachel dreams that she is alone in a damp, blind vault with a deformed, gibbering, obscene man. Rachel, though ignorant, responds naturally to a man to whom she is attracted sexually. Later, under the effect of the social code she appears to repudiate her experience and in

the dream evince an acute fear of what has been liberated within her.

The novel explores her reaction by giving her a chance to discuss the event with her aunt, Helen Ambrose, an experienced and mature woman, the first of many mother-goddess figures in Virginia Woolf's fiction.[2]

When Rachel discusses her experience with Helen, Helen finds that she is very fearful. "From the look in her eyes, it was evident she was again terrified" (Voyage, p. 77). She finds Rachel to be the quintessential Victorian virgin, brought up by her spinster aunts to be ignorant and fearful of sex. As she prompts Rachel to explore her reaction to Richard's kiss, two associated ideas come into Rachel's mind. These are the fact of female prostitution and the idea that her own life is circumscribed, "a creeping, hedged-in thing . . . dull and crippled forever" (Voyage, p. 79). What has happened is that in reflecting on her experience with Richard and her reaction to it she has discovered the sexual origin of the social position of women and its source in the patriarchal nature of Victorian society.

In such a society a woman may be, on the one hand, a prostitute, open to sexual experience and associated with the state of arousal. On the other, she can be a virtuous woman, a wife, closed to unlimited sexual experience and associated with the Victorian ideal of femininity: softness,

gentleness, self-effacement, self-denying, the state of non-arousal. This polarity in the lives of Victorian women, this separation between their instinctual nature and their social role, is at the root of Rachel's dilemma. The novel monitors her instinctive and spontaneous reaction to Richard and her modified, conditioned reaction against such an experience.

Virginia Woolf is well known for her feminist views that in later life were so condemnatory of the patriarchal social system. The central complaint in the feminist view--and Virginia Woolf's view--of the patriarchal order is that it not only divides male and female absolutely, but that it sets up the masculine as norm and makes the feminine deviant.[3] In a patriarchal society women are delegated a role that is secondary to the male, dominated and defined by the male.[4] Virginia Woolf writing in "A Room of One's Own" traced this persistent attitude in her own day when she quoted Mr. Oscar Brown,

> the impression left on his mind, after looking over any set of examination papers, was that, irrespective of the marks he might give, the best woman was intellectually the inferior of the worst man.

She traces such prejudice to the peculiar opinion expressed by a Mr. Greg, "the essentials of a woman's being are that they are supported by, and they minister to man."[5]

In this type of society a woman's function rests solely on her sexual relationship to men, as either a wife and mother, or as a whore. In the Victoria era, the two roles had become so separate that one was perceived as the antipathy of the other, and the sexual function of the whore resulted in a virtuous woman being kept in ignorance of sexuality and protected from any contamination by sexuality.[6] It is this protected, enclosed, limited aspect of her own life that is brought home to Rachel. "Helen's words hewed down great blocks which had stood there always, and the light which came in was cold." The enlightenment, in Rachel's mind, is again significantly chilling. She bursts out, " . . . Men are brutes. I hate men" (Voyage, p. 79). This strong rejection and negation by Rachel marks her as having her own limitations. The novel offers the example of Helen, living in such a society, relating to the men in it in positive ways, if mostly maternal ones, and possessing a sense of her own identity which allows her to be active and creative. Rachel, however, confronted with the reality of her situation seems unwilling to settle for such a possibility. Presumably, another kind of girl would have been more intrigued by the sexual nature of men and women[7] and yielded to the patriarchal concept. Rachel, for her own inner reasons, finds herself withdrawing into a position of negation. If that is what men are, and that is what they have made of the lives of women, she wants nothing of it.

This initial encounter with Richard Dalloway, then, can be seen as a kind of mirror-encounter. Rachel is confronted by sexual desire in a man directed towards her. She responds. The encounter reveals her own sexual nature. It also reveals the sexual basis of human society. Through these revelations of what her self can be, and what society requires her to be is a mighty conflict. The conflict is revealed in Rachel's dream which even on a simple level can be interpreted as showing the strength of her desire and the fear that such desire arouses. However, Rachel turns away from the mirror. It seems she cannot act upon the situation that confronts her.

The second encounter she has is with St. John Hurst, a brilliant scholar, but a man who is more at home with the maternal Helen that the nubile Rachel. Dancing together at the ball, they respond naturally to each other. "They were both breathing fast, and both a little excited, though each was determined not to show any excitement at all" (Voyage, p. 152). St. John finds her awkward to converse with because she is so inexperienced. There was "an immense difficulty talking to girls who had no experience in life." Actually his own limited experience adds further hindrance to their discourse, so much so that St. John falls into condescension: "It's awfully difficult to tell with women, how much, I mean is due to lack of training, and how much is native incapacity" (Voyage, p. 153).

In the person of St. John Hurst, Rachel confronts an other at odds with her own concept of herself. St. John sees women, such as Rachel, as limited beings incapable of entering into a relationship with a man on an intellectually equal level. It is the attitude of paternalistic condescension that marks another aspect of the patriarchal order.[8] Rachel's encounter, in fact, stimulates a claim within the girl to equality, "No one's any right to be so insolent" and a strong feeling of anger, one that she attempts to control. "Well, I dare say I'm a fool" (Voyage, p. 154). Hewet, however, makes her confront her experience more completely and she discovers the same enclosing, limiting, confining sensation she had intuited with her encounter with Richard. It is "as if a gate had clanged in her face" (Voyage, p. 155). She is shut in, or in this case shut out from the larger, more expansive aspect of human relations that she believes she belongs to (Room, pp. 25-26). The mirror-encounter reveals that her concept of what her position in human society will be may be in error, may be different to what she expected, and may present other conflicts. This scene is an example of the way Ellie Ragland-Sullivan interprets Lacan's mirror-phase. "Others function as screens onto which the identity drama is projected ('I am . . .') via the 'play' (jeu) of prestige, bearing, shame, rivalry, and so on--the supposed insignificant stuff of everyday life"[9] St. John is a

screen, or mirror, in which Rachel pursues her quest for her illusive identity. The self-image that St. John reveals is neither gratifying or reassuring. The vehement denial of his assessment suggests a confusion in Rachel's mind. She does not possess the self-confidence of St. John and her self-assurance is undermined and sabotaged by his assumption of superiority.[10]

Rachel's reaction to St. John is: "Damn the man, damn his insolence," but she then retreats to a position of denial. "It's no good; we should live separate: we cannot understand each other; we only bring out what's worse" (Voyage, p. 155). This attitude parallels her response to Dalloway and we find out that Rachel seems to suffer from a kind of impotence which causes her to again retreat into what becomes a characteristic state of mind.

> She said, "I feel like a fish at the bottom of the sea." She yawned again. None of these people possessed any power to frighten her out here in the dawn, and she felt perfectly familiar even with Mr. Hirst (Voyage, p. 168).

The dreamy, underwater seascape is a secure, protected environment where the ego is safe from the defining and challenging effect of conflict with other people. Rachel displays a preference for its limited world rather than the conflicts she encounters in the exterior world.

Terence Hewet is the young man Rachel meets at Santa Marina, and falls in love with, and becomes engaged to

marry. Their sexual encounter develops while on a river voyage in to the interior of the country of Santa Marina. There is a complete identification of the one with the other, and of Rachel with the sexual content of their relationship:

> The silence was broken by their voices which joined in tones of strange unfamiliar sound which formed no words. Faster and faster they walked; simultaneously they stopped, clasped each other in their arms, then releasing themselves, dropped to the earth (Voyage, p. 278).

Terence had asked Rachel "Does this frighten you?" to which she had replied "No, I like it" (Voyage, p. 278). The sexual imagery in this passage is again remarkable. Sexual union is not actually described but the meaning is plain, even if we accept it on its face value.[11] Here again, as with Richard Dalloway, Rachel enters wholeheartedly into a sexual relationship.

She had originally been attracted to Terence when he revealed a sympathy for women other than the young and the beautiful, "the lives of women of forty, of unmarried women . . . one knows nothing whatever about them" (Voyage, p. 127). Under his sympathetic influence, Rachel began to consider the important influences on her formative years. She remembered that the household she grew up in revolved around the authoritative figure of her father. "She had taken it for granted that his point of view was just, and

founded upon an ideal scale of things . . . (in which they, the women) were of much less importance than he was" (Voyage, p. 218). The father figure, as representative of patriarchal order, possessed all authority and power, to which the women of his household were subservient. In their own response to the situation Rachel's spinster aunts create a sheltered, ordered, inconsequential existence. They so successfully internalized the values of the patriarchal model that their lives blended into Victorian society effortlessly. Rachel, however, remembers that she often reacted violently against them. "It was her aunts who influenced her really, her aunts who built up the fine, closely woven substance of her life at home" (Voyage, p. 218.) Jo Freeman expresses well the consequences of successful socialization in women.

> Women have not needed stringent social chains. Their bodies can be left free because their minds are chained long before they are functioning adults. Most women have so thoroughly internalized the social definitions which tell them that their only significant role is to serve men as wives and to raise the next generation of men and their servants that no laws are necessary to enforce this.[12]

The spinster aunts at Richmond were not so successful in socializing their young charge who recalled her rebellion. "All (Rachel's) rages had been against them; it was their world . . . that she examined so closely and wanted so vehemently to smash them to atoms" (Voyage, p. 218), not, we

must note, against her father who represented the order her aunts perpetuated. Rather than blame and hate the father, she repudiates the model of femininity and esteems the dominant parent. Rachel remembers this bewildering state of affairs, an indication that she probably has not successfully resolved the castration complex. Reviewing her formative years she again accurately assesses the root of her problems; the patriarchal order, prostitutes, Richard's kiss, and that "great space of life into which no one had ever penetrated" and which is opening up. Rachel is aware that it is Terence that she desires, "why did they not kiss each other simply?" (Voyage, p. 219) but the conditioning has been effective enough that she cannot initiate such an action. It takes a further journey away from civilization into the primal jungle for these two young people to come to terms with their instinctual needs and desires.

Later on there is the beginning of the scene of the looking-glass. Terence and Rachel test each other as they create their relationship. Initially, Terence betrays typically possessive characteristics when he is irritated by Rachel's ability to be indifferent towards him when totally engrossed in her music. Music, for Rachel, is really the only medium in which she can express her own nature completely, "nobody ever said a thing they meant, or ever talked of a feeling they felt, but that was what music was for" (Voyage, p. 32).[13] Terence is jealous of the way music

takes her away from him. "I've no objection to nice simple tunes . . . but that kind of thing is merely like an unfortunate old dog going on its hind legs in the rain" (Voyage, p. 299). He is unconsciously quoting Dr. Johnson, "a woman's preaching is like a dog's walking on its hind legs. It is not well done, but you are surprised to find it done at all" (Room, p. 53). Terence is unconsciously revealing a desire to control and dominate Rachel, and for her to be always attentive to his needs. Rachel is sufficiently self-assertive to ignore the attempt at coercion, and indeed in this scene even repudiates the normal outcome of her engaged state. "I won't have eleven children." However, these are superficial projections of a deeper conflict. The two lovers begin to physically act out the struggle.

> He caught her in his arms as she passed him, and they fought for mastery, imagining a rock, and the sea heaving beneath them. At last she was thrown to the floor, where she lay gasping, and crying for mercy (Voyage, p. 305).

In consenting to a physical fight, Rachel, in some way invites disaster, for she cannot win. Having lost the fight, she retreats from the position of compliance she has placed herself in. She adopts an oblique line of defence that echoes the sea imagery, when she claims for herself the asexual role of the mermaid. " 'I'm a mermaid! I can swim,' she cried, 'so the game's up'" (Voyage, p. 305). The

mermaid was the traditional seducer of the sailors, who having only a fish's tail for the lower half of her body denied them sexual satisfaction.[14] The scene is full of ambivalence.[15] It might be summed up by saying that in Terence, Rachel discovers the embodiment of her sexual desires even while she perceives them to lie at the root of her social predicament. She is caught between her response to her sexual needs and her rejection of the social reality. She expresses this problem in the claustrophobic image of a room.

> Why should one be shut up all by oneself in a room? . . . she wanted many more things than the love of one human being; . . . she could not possibly want only one human being (Voyage, p. 309).[16]

For Rachel, the social contract seems too narrow and restrictive, even while her response to her sexual life also seems to pose problems. The lovers begin to quarrel,

> The hopelessness of their position overcame them both. They were impotent; they could never love each other sufficiently to overcome all these barriers, and they could never be satisfied with less (Voyage, p. 310).

The novel continues as Rachel succumbs to a fever,

> probably caught in the same steamy bower where she embraces her lover, so that she is quite literally given both an 'unexpected joy' and death. For Rachel, the voyage out of the social and sexual restrictions of her life among maiden aunts in England, out of her lonely room towards the embrace of

> something 'outside,' is ultimately a voyage out of life.[17]

She drifts in and out of her delirium and finally in the moment of her death finds the union she had sought and resisted.

> --This was death. It was nothing; it was to cease to breathe. It was happiness, it was perfect happiness. They had now what they had always wanted to have, the union which had been impossible while they lived (Voyage, p. 360).

In The Voyage Out, Virginia Woolf makes a clear case. She claims am expressive, sexual nature for women, and she criticizes the patriarchal order they must endure.[18] To better appreciate the inevitability of Rachel's death, we will consider these concepts more closely.

Reference has already been made to psychoanalytical theory. The work of Sigmund Freud was seminal to a modern understanding of the nature and process of the individual human personality. Freud teaches that the way in which a particular individual reacts to new experiences and deals with the problems he encounters in life are governed by the experiences of childhood. For example, in Freud's discussion of phobias he concluded "Every hysterical phobia goes back to an infantile anxiety and is a continuation of it, even if it has a different content and must thus be given another name."[19] While The Voyage Out does not give

us Rachel's experience as a child, more importantly we are given her adult attempts to understand her nature.

> Rather than presenting the effect, which is the action, Virginia Woolf showed the cause, tunnelling backward and downward into the past and psyche of her character to find the emotions and drives which motivate and give meaning to action.[20]

Freud has described how personal development does not go along in a perfectly linear fashion, and how even the processes he uncovered, "though never losing the chronological presentation of early theories, posit a fluidity, a multifariousness, a complex 'time' of space, not a simple 'time' of place, an awareness verbally expressed, that every moment is a historical one--a summation of a person's life."[21]

If, at any one moment, every aspect of a person's previous life is acting upon that person's behaviour, it must be possible, by analyzing a person's behaviour, to arrive at some idea of the previous experiences they have passed through. This is the concept behind the process of psychoanalysis, and through it much that was bewildering about individual behaviour has become more understandable.

As has already been mentioned, the mirror was used by one of Freud's disciples, Jacques Lacan, as an instrument to help clarify the way in which a young human consciousness develops a sense of self. Lacan demonstrated that initially the mirror shows the young child the unity of his physical

being. Then other people, interacting with the child and forming another kind of mirror, make him aware of his helpless dependence. Finally the social environment, another mirror, reveals to the child his integrated role within that society.

The young human consciousness initially seems to be an uncoordinated collection of sensory perceptions.

> An infant experiences its body as fragmented parts and images. During this time the infant has no sense of being a totality or an individual unit because a prematuration at birth (by comparison with other animals)--a phenomenon term fetalization by embryologists--marks human babies as uncoordinated and helpless . . . nevertheless the infant perceives the world around it from the start of life . . . According to Lacan, perception and bodily experience are mutual correlatives in the first six months of life . . . The infant compensates for its physiological prematuration by a necessary assimilation or integration of the world around it.[22]

At around the age of six months the infant passes from this state of disunity, "from feeling itself a series of imagistic unities to experiencing itself as a unified body."[23] This change was characterized for Lacan by the recognition in a mirror by the young infant of his own reflection. "In a flutter of jubilation, . . . fixing his attitude in a slightly leaning-forward position," the child gazes at himself and in so doing, "brings back an instantaneous aspect of the image,"[24] that is, recognizes

that the mirror image represents his body and identifies with that image.

However, for Lacan, the significance of this concept of body unity arises from the fact that it is imaginary. As described earlier, the individual can never actually see himself as a whole. In the mirror he is granted an image that corresponds to what others see, a united whole such as is seen by others. "Such unity is, nevertheless, imposed from without and consequently is asymmetrical, fictional and artificial."[25] Lacan writes, "the important point is that this form situates the agency of the ego . . . in a fictional direction"[26] and that henceforth, even though the individual possesses a concept of self that is unitary, it "has been found outside and, accordingly, the destiny of humans is to (re-) experience themselves only in relationship to others"[27] from the point of view of the fictive other.

This imaginary concept of self is derived from the Lacanian understanding that, "the fact is that the total form of the body by which the subject anticipates in a mirage the maturation of his power is only given him as a Gestalt." That is to say that while the baby sees only a baby's body, his sense of self is already a much larger thing. His experience of himself is of "turbulent movements that (he) feels are animating him"[28] and that give him a subjective idea that he is significant and colossus-like.

From such a subjective position the recognized image in the mirror is both exciting and confusing. Two particular things will always cause the sense of self that the child receives to be tinged with doubt and alienation. The infant comes to recognize that in the mirror, and measured against the environment and the adult that holds the child, he is actually very small and his image is inverted. Since his subjective sense of self is so different from the mirror-image Lacan suggests the child projects his sense of self into an anticipatory concept of what he will become and in that sense the 'I' is an imaginary concept.

The mirror image is further complicated because it presents "a metaphor for the vision of harmony of a subject essentially in discord."[29] It presents a unified whole, whereas the infant is aware that he experiences his body as a collection of fragments and parts.

> Underlying the mirror-stage's drive towards fusion and heterogeneity, we find the earliest experience of 'self' in parts, fragments and differences.[30]

Since the mirror-image is outside of the subjective experience of the individual, since it is perceived as an other, and since that self-image is at odds with subjective reality, the human experience of self is artificial. The split between external form, small and symmetrical, and the inner sense of self, turbulent and asymmetrical, means that every individual's sense of self is modified by his

imaginary grasp of his future potential. "Lacan places this split at the heart of human knowledge. Human beings will forever after anticipate their own images in the images of others."[31]

In The Voyage Out, Rachel as an adult seems to parallel this process. In her discussion of her encounter with Richard Dalloway, she is visited by a new idea of what she is:

> The vision of her own personality of herself as a real everlasting thing, different from anything else, unmergeable, like the sea or wind, flashed into Rachel's mind and she became profoundly excited at the thought of living (Voyage, p. 81).

This passage clearly demonstrates the various attributes of the unified self-image that we have been considering. It is clearly set apart, "unmergeable," and it has great size and potential, "like the sea or wind." It also produces a great deal of jubilation and excitement in the subject. Rachel, in her encounters in the book, can be said to be continuing to develop her sense of self, but that sense of self rests on the concept she created as a child. The alienation that seems inevitable to the process of self-identification is part of the concern of the narrative.

In Lacan's essay on the mirror stage he followed the development of the child from the position of the unified self-image to one where "it is objectified in the dialectic of identification with the other"[32] or where the child

recognizes the need for cooperation in a social world, that links the "I to socially elaborate situations." This "deflection of the specular 'I' into a social 'I'"[33] occurs when the child is able to defer to social authority. In the terms which we have been using, "a child stops trying to possess or be the object in the mirror at around eighteen months of age, (at which time) the specular subject of identification has turned into a social one."[34] Lacan in his description of the end of the mirror-stage concurs with classical Freudianism and the Oedipus complex which will be discussed momentarily. For the moment, let us be aware that Lacan conceived this resolution as deriving from the recognition by the developing child of the desire the other. Jealously of siblings, especially of younger siblings, is an important part in this development, threatening as they do the satisfaction of the completeness of the relationship between the child and his mother. The father, in particular, becomes symbolic of the rules and regulations that govern society. The child arrives at a point where he recognizes that his desires are not necessarily going to be gratified, and indeed that the people around him have expectations with which it is better to comply in order to achieve some gratification. Lacan called this the

> moment that decisively tips the whole of human knowledge into mediatization through the desire of another, constitutes its objects in an abstract equivalence by the cooperation of others, and turns the I into

> that apparatus for which every instinctual thrust constitutes a danger.[35]

The social mirror orientates the development of the child within the uniquely social context of human existence, and allows him to enter into the cooperative nature of his species.

In The Voyage Out, I implied that a pattern of retreat and denial could be found in all the important encounters that Rachel experienced. The problem is how to interpret Rachel's negation that ultimately results in her death. Does she suffer from a too-controlling superego that would prefer to die rather than to compromise the rule of chastity as Rachel as internalized it; or is it that Rachel fails to find a way to mediate between her instinctual needs and the rules of society; or is there, in fact, yet another problem here? To help elucidate this question, it is important to analyze what use the author has made of the material we have been studying. To what end does Rachel's narcissism and her perception of herself lead. Freud's theories are most helpful if we pursue Rachel's dilemma from three directions; narcissism or the enclosed self, the self versus the other, and the self in society.

When Freud considered the very young infant he noted that the initial primary sense of self is triumphantly narcissistic. The child, secure in the world of his id,

finds in himself every perfection. Freud referred to this stage as primary narcissism, and recognized that it stemmed from "an all-embracing feeling which corresponded to a more intimate bond between the ego and the world about it."[36] However, he recognized the difficulty of assessing such a phenomenon from direct observation. Like so many of Freud's remarkable discoveries, he inferred it from other sources. "If we look at the attitude of affectionate parents towards their children, we have to recognize that it is a revival and reproduction of their own narcissism, which they have long since abandoned." Freud traced the trustworthy pointer to the overvaluation that he recognized as a narcissistic stigma.

> Thus they are under a compulsion to ascribe every perfection to the child--and to conceal and forget all his shortcomings . . . Moreover, they are inclined to suspend in the child's favour the operation of all the cultural acquisitions which their own narcissism has been forced to respect.[37]

The initial primary narcissism, therefore, is characterized by self-contentment and is unaffected by criticism. It is indeed an enviable state as Freud also noted.

> The charm of the child lies to a great extent in his narcissism, his self-contentment and inaccessibility; just as does the charm of certain animals which seem not to concern themselves about us, such as cats and the large beasts of prey . . . It is as if we envied them for maintaining a blissful state of mind--an unassailable libidinal position which we have ourselves abandoned.[38]

In The Voyage Out, it is apparent that Rachel is characterized by a certain measure of retained primary narcissism. This is most clearly observed in the scene when, alone in her room one morning, Rachel enters a kind of trance where her sense of self, or perception of identity, changes.

> Her mind seemed to enter into communion, to be delightfully expanded and combined with the spirit of the whitish boards on deck, with the spirit of the sea, with the spirit of Beethoven Op. 112 (Voyage, p. 33).

This sensation of unity with the environment is one Virginia Woolf was personally familiar with, as she recorded in Moments of Being. "It is as if the individual consciousness becomes an undifferentiated part of the greater whole."[39] It is a sensibility that Virginia Woolf returns to throughout her writing and which seems to exercise a great deal of attraction for her.

Freud discussed this sensibility in Civilization and its Discontents as something "oceanic" that had been experienced by many of his friends and associates and which he defined as being "a feeling of an indissoluble bond, of being one with the external world as a whole."[40] He, personally, had not experienced this feeling and in his analysis he ascribed the sensation to a shrunken vestige of a far more extensive feeling, a feeling, as we have seen, that expressed "a more intimate bond between the ego and the world about it."[41] This, the original state of primary narcissism in which the

infant is undifferentiated from his environment, persists in the mind and is re-experienced occasionally by the adult in the feeling that he is once again linked, in a most gratifying manner, to the universe of which he is a small part. Many religions stress the abandonment of the sense of self in favour of integration into a larger whole, and the attraction of the position of primary narcissism should not be minimized. Even though it may appear that it is a retreat to a less developed psychic state, as we have seen, Freud taught that all ego-feeling persists and is part of the developed psyche.[42] The attraction Virginia Woolf felt for the state of primary narcissism does not mean that as an individual she had failed to develop adequately. Rather, she recognized a universal trend, even while she acknowledged that it possessed its own limitations. The feeling of primary narcissism may be universal and may result in a lofty idealism, but it is an isolated position, a withdrawn position from which the individual regards social interaction with indifference.[43] The implications of this position are presented through Terence's sudden irritation with Rachel who "seemed to be able to cut herself adrift from him, and pass away to unknown places where she had no need of him. The thought roused his jealously" (Voyage, p. 309).

The narcissism ascribed to women is similarly a two-edged sword. On the one hand, Freud felt the unassailable libidinal position makes narcissistic women fascinating.

> The importance of this type of woman for the erotic life of mankind is to be rated very high. Such women have the greatest fascination for men . . . For it seems very evident that another person's narcissism has a great attraction for those who have renounced part of their own narcissism and are in search of object-love.

However, in the long term such women are less satisfactory. "A large part of the lover's dissatisfaction, of his doubts of the woman's love, of his complaints of her enigmatic nature, has its root in this incongruity between types of object-choice." That is to say the man who has given up his primary narcissism and approaches the relationship as one who loves, will sooner or later resent the narcissistic type who cannot reciprocate his affection. Such a woman retains herself as love-object, and her need does not "lie in the direction of loving, but of being loved, and the man who fulfills this condition is the one who finds favour with (her)."[44] This problem is displayed in the relationship of Terence and Rachel when he accuses her, "I don't satisfy you in the way you satisfy me. There's something I can't get hold of in you. You don't want me as I want you" and Rachel acknowledges his point of view.

> It seemed to her now that what he was saying was perfectly true, and that she wanted many more things than the love of one human

> being--the sea, the sky . . . she could not possibly want only one human being (Voyage, p. 309).

Part of Rachel's uniqueness as an individual lies in her willingness to be scrupulously honest in her dealings with Terence. On the one hand, she feels a great attraction towards an isolated position, an independent, self-sufficient position characterized by the recurring image of the boundless sea and sky. On the other hand, she has fallen in love with an individual who wishes to possess her completely. She has responded to that need but Terence tells her that her response is inadequate. She agrees that there is some reserve in her response to Terence, and at this point Rachel is prepared to reject every aspect of her relationship. She offers to break the engagement off--at which point the lovers find themselves reconciled.

Part of Rachel's problems lies not within herself but in Terence's attitude towards her, which is characterized in the scene we analyzed where he displays his need to dominate her entirely. We saw how Terence resented Rachel's absorption in music as well as her innate propensity to be detached and self-absorbed. Any thoughtful individual must be well aware of the tendency of the human subject to dominate the object of desire, and it is certainly not isolated to the male sex alone. Melanie Klein was the psychoanalyst who first understood how violently and

sadistically very young children reacted to those around them. Like Freud, she traces a child's early anxieties back to the Oedipus complex but she placed this process much earlier. She discovered that "the Oedipus tendencies are released in consequence of the frustration which the child experiences at weaning" and can begin as early as six months. With a child who feels desire such as hunger it can be appreciated that deprivation would be experienced in terms of the mechanism of feeling.

> The child himself desires to destroy the libidinal object by biting, devouring and cutting it, which leads to anxiety, since awakening of the Oedipus tendencies is followed by introjection of the object, which then becomes one from which punishment is to be expected.[45]

Melanie Klein recorded many cases where she uncovered intensely hostile feelings within young children in relation to their mother, father or siblings, and especially in the relationship of a daughter to her mother. In the process of the castration complex, a girl blames her mother for not providing her with a phallus.

> She feels this lack to be a fresh cause of hatred of the mother . . . Hatred and rivalry of the mother, however, again lead to abandoning the identification with the father and turning to him as the object to love and be loved by.[46]

The girl's situation in the patriarchal order causes her to feel particular violent antipathy towards the castrating mother at this stage of her development.

Most adults tend to refuse to acknowledge such ideas which testifies to how well these feelings are repressed. As Klein has demonstrated, a child may wish to counter deprivation with violence, but he is hindered in his very dependence on mother and father. The violent feelings are repressed by the process of internalizing the parental authority, the formation of the superego, and the result is the sense of guilt:

> we know the sense of guilt to be in fact a result of the introjection . . . of the Oedipus love-objects, that is, a sense of guilt is a product of the formation of the superego.[47]

If such violent feelings of hatred and desire to hurt are present in that seemingly most mutually benevolent relationship, mother and child, it is not surprising that such feelings can be present in all human relationships. Freud noted that the sexual relationship between men and women could easily incorporate elements of violence.

> At the higher stage of pregenital sadistic-anal organization, the striving for the object appears in the form of an urge for mastery, to which injury or annihilation of the object is a matter of indifference, Love in this form and at this preliminary stage is hardly to be distinguished from hate in its attitude towards the object. Not until genital organization is

> established does love become the opposite of hate.[48]

We have already seen that in Freudian theory such early psychic orientations can persist in later life to a greater or lesser extent, given an individual's development. It must also be recognized that such ambivalence in the relations between men and women is, to some extent, a result of the relation between the self and the other. In his analysis of the way in which men and women have developed their relationship Freud noted that, in making "genital erotism the central point of his life" a man

> made himself dependent in a most dangerous way on a portion of the external world, namely, his chosen love-object, and exposed himself to extreme suffering if he should be rejected by that object or should lose it through unfaithfulness or death.[49]

The power of such love which causes the male to wish to keep his sexual object close to him, is the root of the will to mastery. The control and domination of the sexual object is necessary in order that it is available to satisfy the desire which it arouses. The relationship of women to men has long suffered from the tyrannical sexual drive which seeks to enslave women. Freud deduced that the two original drives which initiated the human cooperative venture were the power of love and the compulsion to work, Eros and Ananke.[50]

In The Voyage Out, these two problems of violent interaction between individuals is only covertly present. These are civilized people. However, the underlying aggressiveness can be seen when Richard Dalloway forces his attentions onto Rachel, and it is accompanied in the text by the appearance of the warships. That most impressive symbol of aggression, the modern warship, is a fitting symbol for the unconscious aggressiveness that Richard demonstrates towards Rachel.[51] We have also seen how Terence is antagonistic towards Rachel's preoccupations with her music and her internal solipsistic world, an antagonism that they attempt to physically act out. It has already been pointed out that in such physical duels a woman is likely to be overcome due to her comparative lack of strength, and this probably underlies Rachel's adoption of the asexual mermaid's role as a defense against Terence's too blatant aggression.

Rachel, therefore, can be seen as an individual who retains a fair proportion of primary narcissism which is responsible for her attraction towards an isolated position. This attraction is a problem in her relationship with the man she loves. So also is Terence's underlying aggressiveness towards her from which she attempts to escape. It remains to consider Rachel's position within the patriarchal order within which she exists.

We stated earlier that Rachel's mirror-encounters, which make up the plot of the novel, principally concern her discovery of the patriarchal nature of human society. One of Freud's most insightful contributions to the nature of human society was his understanding that culture, or civilization, is dependent on each individual internalizing the authority of the father as the source and embodiment of law. Society demands that its members submit to and honour the social code, and this code is founded on the need to limit and control an individual's behaviour in the interest of the cooperative venture.

> The essence of [civilization] lies in the fact that the members of the community restrict themselves in their possibilities of satisfaction, whereas the individual knew no such restrictions.[52]

Freud's description of how a young child internalizes the social code is known as the Oedipus complex. He saw that as a boy entered the phallic phase his love for his mother became appropriately more incestuous. However, he is then in a position of rivalry with his father, a potentially dangerous situation.

> Anxiety comes into play to suggest fear of castration if these incestuous ideas are not abandoned. Anxious that he will suffer castration from his father, if he does not give up his desires for his mother, the little boy represses his idea of incest.[53]

The momentous effect of the dissolution of the Oedipus complex is that the boy secedes to his father's power and renounces his desire for his mother, recognizing that in his maturity he will enter into his own position of power.

> The human individual has to devote himself to the great task of detaching himself from his parents, and not until that task is achieved can he cease to be a child and become a member of the social community. For the son this task consists in detaching his libidinal wishes from his mother and employing them for the choice of a real outside love-object, and in reconciling himself with his father.[54]

For a girl entering the phallic phase the process is very different. Her relationship with her mother, already disturbed by the process of weaning, deteriorates further on her discovery of a lack of a penis.

> She feels this lack to be a fresh cause of hatred of the mother, but at the same time her sense of guilt makes her regard it as a punishment.

Although a girl may wish to be like and identify with the dominant role of her father in family life, "hate and rivalry of the mother, however, . . . lead to abandoning the identification with the father and turning to him as the object to love and be loved by."[55] Klein paid homage to the culturally dominant position of men when she deduced a girl's attitude to her father, a possessor of the phallus, to be one of admiration, and that this attitude tended to be part of all her relationships with men.

She was also aware of the uncertainties that govern a young girl's development.

> Whilst the boy does in reality possess the penis, . . . the little girl has only the unsatisfied desire for motherhood . . . thus the girl lacks the powerful support which the boy derives from his possession of the penis and which she herself might find in the anticipation of motherhood.[56]

Indeed, girls who assume they have been castrated will always fear further destruction to their bodies. "At the bottom of the impulse to deck and beautify themselves there is always the motive of restoring damaged comeliness." Moreover, "the dread of injury to her womanhood exercises a profound influence on the castration complex of a little girl, for it causes her to overestimate the penis which she herself lacks."[57] Hand in hand with that overestimation goes the underestimation of the feminine and its identification with loss of prestige and power.

Freudian theorists all seem to agree that the resolution of the castration complex in girls is marked by a choice.[58] A girl can either continue to identify with the powerful father figure and evince masculine traits throughout her life, or she can identify with the mother and adopt the feminine position by desiring the love of the father.[59] Modern theorists question whether the acceptance by women of the female role is ever achieved except through suffering and loss.

> When the realization dawns on a child that penis implies Phallus, and Phallus means social authority and prestige--whether a person is male or female--the stance that a person makes towards the mother's metaphorical castration will determine sexual identity in terms of submission, denial, revolt, and so forth.[60]

Indeed, the latter part of the twentieth century is marked by women's insistence on the cultural rather than the biological basis of the patriarchal order. "Freud's contribution to man's understanding of himself is a description of the human being in culture, not of the natural animal, man."[61] To this end, it must be remembered that even Freud recognized the metaphorical nature of what he termed the 'Oedipus complex.' Lacan has pursued the implications of the symbolic nature of Freud's discovery.

> When (Lacan) talks of castration, therefore, he means the psychic impact of loss, difference and individuation, and not biological emasculation in any literal or natural sense.

Indeed Lacan's work is marked by his recognition of the importance of symbols in psychic life, as they dominate language and the ways of communication.

> Language . . . attempts to describe the indescribable as reductionist terms of biology, archetypal myth, and the like. The father has no innate magic, or intrinsic biological supremacy. It is, instead, the symbolic effect of his dividing presence to which Lacan points. Lacan refers therefore to the Law of the <u>Name</u>-of-the-Father . . . the Lacanian superego starts out as a

> metaphor for the structural impact of intervention in the infant/mother dyad.[62]

However, while the interiorization of the cultural superego can certainly be appreciated through the sexual metaphor, the actual effect on young girls of the castration complex is their internalization of the feminine role.[63] If many women in their adult life experience problems with that role due to the social definitions placed upon it,

> The 'enemy' which feminists must confront, . . . , is neither class structure nor patriarchy per se, but the mimetic mirror-stage processes of fusion and difference by which the human subject takes on its nuclear form between six and eighteen months of age.[64]

That is, if women are to change the socially accepted pattern of femininity they can only do so when the young female infant looks around her and perceives the locus of power and prestige to be divided equally between her parents.

Virginia Woolf was an early feminist whose perception of the problem of the feminine role was very acute. She acceded that

> Life for both sexes . . . is arduous, difficult, a perpetual struggle. It calls for gigantic courage and strength. More than anything, perhaps, creatures of illusion as we are, it calls for confidence in oneself (Room, p. 35).

She also noted that individuals assisted in creating confidence in themselves "by thinking that other people are inferior to oneself. By feeling that one has some innate superiority." Virginia Woolf also notes that

> women have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size (Room, p. 35).

She refuses to entertain the idea of woman as being diminished from the natural size, but she knows that a man will compare himself with a woman and see himself as more important and meaningful.

> Napoleon and Mussolini both insist so emphatically upon the inferiority of women, for if they were not inferior, they would cease to enlarge (Room, p. 36).

In Victorian society the reality of the patriarchal order meant that a woman knew that half of humanity demeaned her importance in the social scale of values; power and prestige belonged to the male.[65] Out of this reality, Virginia Woolf fashioned her first novel.

We have traced Rachel's reaction as she comprehends the limitations and definitions she encounters. We have suggested that her mirror-encounters follow a recurrent pattern of denial and repudiation. Rachel's nature is such that lacking the means to overcome the definitions, and the self-confidence to ignore them, her one means of defence is

to retreat into the isolated, sea-world of her original being, a "capitulation to oblivion."[66]

> While her tormentors thought she was dead, she was not dead, but curled up at the bottom of the sea. There she lay, sometimes seeing darkness, sometimes light, while every now and then someone turned her over at the bottom of the sea (Voyage, p. 348).

However, this underworld is in fact a retreat back to the earliest form of instinctual life, to the limited purview of primary narcissism. The abdication from active involvement is commented on by the author when she writes, "every now and then someone turned her over." Rachel has regressed to the point of the helpless baby who cannot even turn herself over. This state is marked for Rachel by a total lack of will or assertion of the need for action. From such a state she sinks into the ultimate form of quiescence. Such a conclusion sets Rachel's experience apart, as we have suggested. Death severs futurity from Rachel's life, cutting off any other response she may have made to her experience. However her death, though poignant, leaves the reader with a sense of unease. That aspect of the novel concerning the coercive nature of human society has only been explored in a negative sense. Rachel's mirror-encounters revealed her to herself but she is judged, having died, as lacking in the creative force that has the power to effect change, and by so doing reflect in itself the ongoing, mutable, spontaneous, nature of the life-instinct.

CHAPTER 3

The Short Stories

This paper has dealt at length with Virginia Woolf's first novel. That novel proved to be fertile ground for an initial study of her work. In The Voyage Out are found all the themes and concerns that Virginia Woolf remained involved with throughout her life. However, many commentators call attention to certain unsatisfactory aspects of the work. David Daiches writes, "There is a hesitancy, even a clumsiness, in The Voyage Out, which denotes a writer who has not yet found her proper medium."[1] Pamela Transue finds that Virginia Woolf "is stifled by the traditional form. The shape of the sentence, plot, structure, characterization--all work against the delicate and adroit exploration of consciousness which was to become Woolf's greatest strength."[2] While many critics draw attention to the inadequacies of Virginia Woolf's first novel, not so many pay attention to the short stories that appeared in a small book entitled, Monday or Tuesday.[3] As Avrom Fleishman wryly concedes,

> The standard format for a critical study of Virginia Woolf is a series of chapters on the nine longer fictions, one after the other. The body of her short stories tends to be neglected, except as a quarry for the larger works.[4]

The eight short stories contained in Monday or Tuesday represent an experiment in style and form by the author. Her first novel never really deviated from the form of the traditional novel where, "what the author has to say can only be said through the arrangement and patterning of a chronological series of events." However, "What Virginia Woolf wants to say seems only casually linked to any chronological series of events."[5] In the short stories can be traced the experimentation that led to the dispensation with the traditional time scale, the development of a style of writing that could better express the subjective experience of reality, and the correlation of external symbol with internal reality. Therefore, I shall consider the short stories as the transition that enabled Virginia Woolf to develop the novel, and specifically to find the form best suited to her concerns in writing.

"The Mark on the Wall" is a characteristic Woolfian short story that has no plot in the conventional sense of a series of events. The story consists of a mind's free play around an undetermined, but specific object, a kind of Rorschach blot,

> the art of the inconclusive--of process as result (or result as stalemate) and indeterminacy as freedom--is clearly enough demonstrated by "The Mark on the Wall," an exercise in an associanistic tradition with which Wordsworth & Keats . . . have made us familiar.[6]

Any mind's free play will consist of an almost meaningless, bewildering series of sensory stimuli, memory flashes and thoughts which proceed on several levels. "The facts, in other words, are unimportant; what matters is the mental play about and from those facts."[7] Virginia Woolf resolves some of the problems of presenting such material by having the subject slip into an almost trance-like state where the sensory impressions of the external world are depressed, and the mind's idle speculations are arranged around a central object that becomes the organizational locus.[8] Virginia Woolf considered that the reader of such writing needs some objectivity and order in the writing, otherwise a kind of alienation becomes inevitable. That she was influenced at this point in her career by James Joyce is clear, but she records her own response to Joyce's style in this way,

> the danger is the damned egotistical self; which ruins Joyce and Richardson to my mind: is one pliant and rich enough to provide a wall for the book from oneself without its becoming, as in Joyce and Richardson, narrowing and restricting.[9]

Here, she means, I believe, that such writing risks being stamped with the impress of a too dominant authorial presence and confined within the limits of such a personality. Richter similarly points out that Woolf feels Joyce's reader to be centred in a self that is "a bright yet narrow room."[10] However, the author who abdicates from such a controlling position in the work has to provide an

alternative structure to enable the reader to comprehend the author's aim. The means Virginia Woolf employed to provide a frame for her work was a clear and persistent use of form.[11] Form becomes the "wall," the "iron bolts" with which she makes a structure on which to hang the nebulous, lyrical material that constitutes one of the important aspects of her art.[12] Virginia Woolf recorded her satisfaction with this kind of writing in her diary, when she commented about "An Unwritten Novel," "doesn't that keep the looseness and tightness I want; doesn't that get closer and yet keep the form and speed" (Diary, p. 31). It fixes her intentions for her writing on "pure sensibility which refuses to be organized according to habitual patterns of perception."[13] In his article "Forms of the Woolfian Short Story," Avrom Fleishman comments on the problems associated with the loose, seemingly disconnected content of much modern fiction. He makes the point that modern fiction often uses repetitiveness in order to arrive at a feeling of wholeness or completeness in a story, and to create the aesthetic sense of closure. This repetitive process can be either a linear one in which "a series of terms or represented objects, often including repeated ones, is passed through until the clinching or decisive motif or word is found," or it can be a circular one when "an initially given word, phrase or represented object, thereafter absent

or only occasionally presented, is made at the end the summative term for all that has gone before.[14]

The story we have mentioned, "The Mark on the Wall," Fleishman notes, "is not free association, but a controlled linear form." By this he means that the mark that the narrator perceives and continuously refers back to remains, but the narrator's perception of it changes.

> Having moved beyond seeing the mark as an indentation, then as a flat surface colour; to seeing it as a projection, and after running through a number of more or less probable projecting objects, the conclusion is reached: "Ah, the mark on the wall! It was a snail."[15]

We have commented on the looseness of the content of the piece. It is also stylized by a seemingly random progression of thought and a dreamy, meditative mood. The writing is kept from formlessness by the controlled and controlling presence of the mark itself, and at the end by the "leap of novelty, an access to something not initially given or known," when the identity of the mark is finally revealed. The resolution is associated with a reorientation of the narrator's point of view. The external, "real" world breaks through into the dreamy, meditative trance and the narrator is recalled to both a normal relationship to her environment and to enlightenment towards the nature of the object she was pursuing. There is an irony in the denouement in that the identity of the object comes as a

deflation. The identity of the snail is actually irrelevant to the philosophical ramblings that make up the story. Having been recalled to the external environment, however, it is unimportant what the object really was. It has achieved its purpose, and in this story is seen to be mostly irrelevant to the concerns of the piece.

"An Unwritten Novel" is another short story with a linear construction. It presents one of Virginia Woolf's favorite themes--the imaginative construction of the character of a fellow railway traveller. Here the character of Minnie Marsh is developed as the journey proceeds, only to have the whole conception of the frustrated, guilt-ridden spinster shattered when the lady is met at Eastbourne by her solicitous son.

While the sketch develops a history from a few gestures that the narrator observes in her fellow traveller, and therefore has more continuity than "The Mark on the Wall," it is still removed from more conventional types of short story. While events are described, they arise out of the imaginative capabilities of the narrator.[16] Thus, the mending of the glove with the weaving of the thread over and through the rent in the fabric provides, in the context of the story, a symbol for the way in which an individual seeks to repair the damage sustained by her ego in the social milieu. It is also a symbol for the way in which the narrator creates the story. Since the character of Minnie

Marsh is described as poor and careworn, the act of darning her glove becomes eminently suitable for the revelation of her character. Predominantly a feminine pursuit it relates to Klein's observation of the feminine need to repair "damaged comeliness, [that] has its origins in anxiety and sense of guilt."[17] However, the character created for Minnie Marsh, tormented as she is by anxiety and guilt, actually reflects the anxieties of the narrator, whose concerns are gently held up to ridicule by the story's outcome. There is an irony in "An Unwritten Novel" in that the story destroys what it has created, but this in no way detracts from the sense of conclusion that is provided by the outcome.

The circular form can be found in such sketches as "The New Dress," "The Haunted House," and "The Lady in the Looking Glass." "The New Dress," in particular, uses the circular device very effectively. In this story, Mabel Waring arrives at the house of Mrs. Dalloway wearing her new dress. She begins to feel this dress is not so successful as she had hoped and spends a miserable evening imagining her friends and acquaintances reactions to the dress before she leaves the party. The story begins with her removing her old cloak and ends with her wrapping herself in the cloak again. The action is full of symbolism, but purely on a formal level it neatly provides two frames within which the sketch stands. The same device is found in "The Lady in

the Looking Glass," where the phrase, "People should not leave looking-glasses hanging in their rooms," stands exactly as the first and last statements of the story while the narrative develops the implications of such actions within them. Even in "The Haunted House," Fleishman finds there is a "case of sentence repetition." The sentence in question begins not the first but the second paragraph: "'Here we left it', says one of the ghostly presences in the house, and in the final paragraph the same voice says, 'Here we left our treasure.'"[18] In this story, there is not only a return to the same phrase but a sense of revelation about what the treasure is.

Virginia Woolf was pleased with what she had achieved in her short stories and recorded her reaction,

> but, conceive 'Mark on the Wall,' 'Kew Gardens' and 'Unwritten Novel' taking hands and dancing in unity. What the unity shall be I have yet to discover . . . but I see immense possibilities in the form I hit upon more or less by chance two weeks ago (Diary, p. 31).

The example of the "New Dress" rewards a more detailed study. We have seen how the story is framed by Mabel removing her cloak and finally wrapping herself up in it again. That action is much more than merely a device to encapsulate the story, for it is inextricably bound up with the content of the story. The story admirably suits the

purpose of this paper as it is dominated by mirrors. The piece begins,

> Mabel had her first serious suspicion that something was wrong as she took her cloak off and Mrs. Barnet, while handing her the mirror and touching the brushes and thus drawing her attention, perhaps rather markedly to all the appliances for tidying and improving, hair, complexion, clothes, which existed on the dressing table, confirmed the suspicion--that it was not right, not quite right, which growing stronger as she went upstairs and springing at her, with conviction as she greeted Clarissa Dalloway, she went straight to the far end of the room to a shaded corner where a looking-glass hung and looked. No! It was not right.[19]

We have already mentioned that this sketch concerns a new dress that Mabel has had made and the miserable evening she spends at the Dalloway's party. Mabel develops a terrible anxiety concerning the suitability of her new dress the moment she takes off her cloak and reveals it to general scrutiny. The story revolves around various mirrors which occur naturally within the context of the story. What changes is Mabel's subjective experience of what she sees reflected in them.[20]

This story reminds one of Virginia Woolf's account of an early encounter she had had with a mirror, as a child in her family's holiday home in Cornwall. She got into the habit of looking at herself, but, "I only did this if I was sure that I was alone. I was ashamed of it. A strong sense of guilt seemed naturally attached to it."[21] We have discussed

how shame is one of the results of the castration complex which produces a self-image which is damaged and feels itself to be flawed, inadequate and, due to the resultant feelings of hostility to the mother, associated with guilt. In the sketch, Mabel Waring is experiencing similar feelings to a pronounced degree.

In the short story a mirror can be flattering and nurturing, or it can be destructive and deflating. However, such responses come from the observer. The mirror reflects whatever stands before it, it makes no judgement on whatever happens to be there. The judgement that strikes Mabel down comes from inside herself.[22]

Mabel's suspicion that her dress is in fact hideous is aroused by the attitude of the woman employed to look after the ladies' cloaks. However, Mrs. Barnet merely hands Mabel a mirror and indicates the brushes placed there for the use of the women. Presumably she does this for all the women, but Mabel interprets the action in the light of her own anxiety. Being handed a mirror clearly means, "look at yourself." Being Mabel Waring this always means profound dissatisfaction with her appearance. Upstairs in the drawing room, she makes the large mirror confirm her judgement that the dress is not right.

If we consider other people's responses the effect is actually quite positive. Rose Shaw finds the dress "perfectly charming," Robert Haydon is polite about it and

Charles Burt merely comments that she has a new dress. The people in the drawing room are not so acutely aware of clothing as Mabel is, and Mabel's obsession is a cover for the awkwardness and isolation she feels in the social setting. The mirrors in Mrs. Dalloway's house are only diminishing and isolating because Mabel faces them in the social setting that exaggerates her feelings of inadequacy and guilt. The poignant part of the story is that Mabel's inferiority complex is the root of the abrupt and hostile way in which she socially interacts with her acquaintances, and which leaves her isolated on the sofa. "I feel like some dowdy, decrepit, horribly dingy old fly" is not exactly an easy opening gambit at a party and should be expected to disconcert other people. For the reader it is rather an amusing opening gambit, in rather an amusing short story. However, the consequences to Mabel are presented in a compelling way. The amount of negative adjectives that Mabel uses about herself make up a long list: dissatisfaction, misery, inadequacy, cowardice, shabby, sordid, repulsive, etc. They establish the depth of Mabel's malaise.

Mabel has another side revealed in the dressmaker's mirror, in the safe, secure, warm room where the dress is planned and executed. The concept Mabel starts with is admirable. She doesn't have much money or the means to look really fashionable so she opts for originality, and in Miss

Milan's little workroom, wearing the finished dress a small miracle occurs. For one moment, "suffused with light, she sprang into existence . . . a beautiful woman" (Ha. Ho., p. 52). This is almost a birth, a new creation of a different Mabel, a Venus rising from the waves. It underlines very subtly the need felt by many women to appear attractive, to possess the idea that for others they are desirable. The need that Freud remarked on, to be the object of love and admiration. While Mabel possesses such a positive self-image she is able herself to empathize with the woman who is making the dress, and in some ways the vision.

> She felt, suddenly, honestly, full of love for Miss Milan, much, much, much, fonder of Miss Milan than of anyone in the whole world, and could have cried for pity that she should be crawling on the floor with her mouth full of pins (Ha. Ho., p. 53)

This moment of love and empathy is matched by other moments in her life, lying on the beach in the sun, carving the mutton with her husband, when she feels on the crest of a wave, elated, ecstatic. However, such moments are brief as she cannot sustain the vision.

The short sketch is a study of some of the consequences of narcissism in women. Mabel's fascination with mirrors and their importance in the story clearly indicate such consequences. Any individual needs some measure of self-respect to function at their full potential. "Not to have value" is Mabel's problem. In the secure environment of her

home or with her dressmaker, Mabel can admit enough self-esteem to support moments when she is happy and loving. However, in the world of casual, social interaction where such an attitude is most important, she cannot maintain such self-esteem and comes under the influence of her destructive, hostile superego that condemns such "an orgy of self-love, which deserved to be chastised" (Ha. Ho., p. 51). The relationship of narcissism to masochism is well understood in the sketch as it presents an ego that is powerless to mediate between id and superego. Consciousness for Mabel is marked by an oscillation from one extreme to the other. The story presents her interior agony through the unobtrusive way in which mirrors are woven into the piece. Concerned as she is to structure the subjective experience of reality, Virginia Woolf--at this point in her career--succeeds in capturing the internal world of Mabel Waring through her reaction to the external world as she naturally encounters it. The mirror is both symbol of the interior world and structuring device that creates the outline of the story. When T.E. Apter commented on The Voyage Out, he found that the

> emphasis on the inner world, however, is unbalanced by the way in which the external world functions as a symbol for the mental state and emotion . . . the correlation is the author's not the character's.[23]

However he found that "in her later work Virginia Woolf creates symbols from the external world by means of her character's response to objects and situation in the world." "The New Dress" is a perfect example of the use of image and symbol to convey internal perception.

Significantly, the story opened with Mabel removing her cloak and revealing herself and the new dress. By so doing, she accepts that she herself is other--perceived and evaluated by those outside of herself. The sketch examines her internalized, destructive sense of self as other. It closes as she wraps her twenty-year-old cloak round and round herself and veils herself from the view of others. Again, the two gestures that frame the story and create the aesthetic sense of closure are these two gestures, revealing and concealing, that present the problem with the least dependence on action and the greatest assistance from symbol.

In "The Mark on the Wall" a similar interest in the perception of self is conveyed. As the narrator slips into a trance she seeks a pleasurable track of thought, one "indirectly reflecting credit upon myself." The narrator is revealed as being acutely aware of the narcissistic bias within herself.

> All the time I'm dressing up the figure of myself in my own mind, lovingly, stealthily, not openly adoring it, for if I did that, I should catch myself out, and stretch my hand at once for a book in self-protection.

> Indeed, it is curious how instinctively one protects the image of oneself from idolatry or any other handling that could make it ridiculous, or too unlike the original to be believed in any longer (Ha. Ho., p. 44).

Dressing up the concept of self corresponds to Freud's idea that women's narcissism is a compensatory mechanism. The insight of this narrator is deeper, perhaps because she is conscious of her efforts, and conscious of the dangers in her pursuit. She seems familiar with the necessity and possibility of an enhanced concept of self, but is also aware of the point at which such a process becomes self-defeating, when the super-ego is roused to destroy the illusion. The narrator possesses an ego that mediates successfully between the demands of the id for self-gratification, and the condemnation of the super-ego that stresses humility and clarity of vision. This ego is firmly rooted in the reality principle, maintaining a balance between the position of self-idolatry and the position of destructive self-contempt. The sustained image is acknowledged to be of supreme importance even if it is an imaginary concept.

> It is a matter of great importance. Supposing the looking-glass smashes, the image disappears, and the romantic figure with the green of forest depths all about it is no longer, but only that shell of a person which is seen by other people (Ha. Ho. p. 44).

This looking-glass self is contrasted, in the story, with an outer, social self revealed

> as we face each other in omnibuses and undergrround railways (when) we are looking in a mirror: that accounts for the vagueness, the gleam of glassiness, in our eyes (Ha. Ho., p. 44).

The mirror here is not the internal, imaginary mirror of self-esteem; it is the alienating social mirror that constitutes the awareness of oneself as other.

The narrator of "The Mark on the Wall" possesses the ability to balance the needs of the id for self-esteem with the control of the superego that monitors such behaviour. Indeed, in such a reflective mood, this personality is able to concede that the socially-programmed part of an individual is merely a shell, an outer conforming aspect that constitutes a merely superficial sense of self. The narrator, while achieving such a balance, can envisage a future where novelists will take the external aspect more for granted and concentrate on the internal, reflective world more exclusively.[24]

This was the course of study that occupied all of Virginia Woolf's professional life. Her rejection of the socially structured environment in favour of the subjective view of experience is one of the hallmarks of her work. Due to her particular interest in the subjective experience of women she continued to explore the nature of narcissism, but

the need for psychic balance applies equally to both sexes and is developed to a considerable degree in her later work.

CHAPTER 4

Mrs. Dalloway

Virginia Woolf began her novelistic career with a book that explored a woman's recognition of self through her mirror-encounters with other people. The Voyage Out culminated in the death of Rachel Vinrace, and I traced this death as reflecting her response to the patriarchal order as she experienced it. Mrs. Dalloway is one of the most successful of Virginia Woolf's mature works.[1] It portrays another individual, not the character who appeared briefly in The Voyage Out, living in a patriarchal order, shaped by its demands and yet creating a unique space for herself. Clarissa Dalloway is presented both through the definitions of other people, and by her own definitions--how she sees herself. The novel celebrates the balance she achieves between the demands of superego and id, even while it is condemnatory of the social process that influences Clarissa.

Virginia Woolf was concerned with a superficiality in her creation, "The doubtful point is, I think, the character of Mrs. Dalloway. It may be too stiff, too glittering and tinselly" (Diary, p. 66). In fact, most critics and readers find Clarissa a sympathetic and believable creation.[2] However, they are confused by the author's declaration that, "I want to criticize the social system, to show it at work, at its most intense" (Diary, p. 63). It is often assumed

that this concept was suppressed in the finished work.[3] However, it is in the light of Virginia Woolf's judgement of the patriarchal order that this most relevant aspect of her novel can be appreciated.[4] The criticism comes from the personal compromises made by Clarissa and the social restraints experienced by her. In spite of such limitations, the character creates a significant place for herself through the balance she achieves between her private and her social self.

Early on in the work, Clarissa Dalloway is found in front of her mirror.

> She pursed her lips when she looked in the glass. It was to give her face point . . . That was her self - pointed; dart-like; definite. That was her self when some effort, some call on her to be herself, drew the parts together, she alone knew how different, how incompatible and composed so for the world only into one centre.[5]

Of this passage Blanche Gelfant makes the point, "this clearly focused image represents a unified and static self, the person she can produce whenever she needs a recognizable social mask"[6] with which to confront the world. It is somehow a conscious creation, a successful production, albeit one that is sustained with effort. This is the social mask that is perceived by others, and which Clarissa projects as her image, "which the outside world views (mistakenly) as a single person."[7] However, the disparity of the parts is revealed in the different ways others

perceive her: "While one character can see her significance, another sees her selfishness, while one reacts to her life-giving force, another responds to her parasitism."[8] The creation of Clarissa Dalloway is enhanced by such diverse points of view. However in true Woolfian style, this is revealed to be the least important of the ways of perceiving an individual. Clarissa herself is able to recognize the judgement made on her as other to other people's selves. She recognizes the ways in which she functions as other for those around her. She also possesses, like Rachel, a narcissistic concept of her self that is independent of the need to relate to others. She is also very much aware that there is an element of the will to mastery in the way some individuals relate to her. These individuals seek to coerce her into subjection towards their own needs for self-gratification. This criticism becomes one of the major themes in the work as the author relates that tendency to the coercive nature of human society itself.

I will also consider the form of the work, the nature of the structures that make up the novel and the way death creates a moment of intuitive discovery, when all the concerns of the novel are resolved in Clarissa's mind, however briefly, and she herself becomes the summative term for psychic wholeness.

The novel makes use of multiple viewpoints from which Clarissa is perceived. Gelfant observes,

> as the novel progresses, the early static image in the mirror gives way to a series of shifting and contradictory views of Mrs. Dalloway.[9]

These views come from her family and friends who have known her a long time, and Virginia Woolf is able to illustrate how each of these views is subjective in its own way. Each person has their own expectations of Clarissa and expresses merely a subjective view of the way in which she approximates their image of her. "All around Clarissa stand characters who, like mirrors placed at various angles, send back different aspects of herself."[10] All these individuals make Clarissa "other" to their own demanding selves. Thus, Peter Walsh, who had been passionately in love with Clarissa when they were both young, is quite ambivalent about her. On the one hand, he finds her "cool, lady-like, critical"; and on the other "ravishing, romantic, recalling some field or English harvest" (Mrs. D., p. 136). Coldness is one characteristic that Peter often associates with Clarissa:

> There was always something cold in Clarissa, he thought. She had always, even as a girl, a sort of timidity, which in middle age becomes conventionality (Mrs. D., p. 45).

His own illustration of this failing is the story of Clarissa's reaction to the knowledge that the neighbouring squire's new wife had had an illegitimate child. Clarissa

turned pink, got embarrassed and made everyone in the room feel awkward. While Peter feels he understands her ignorance, "a girl brought up as she was knew nothing," what annoys him is her manner, "timid; hard; arrogant; prudish" which he feels is in someway responsible for the death of her soul, or the extinction of that ability with which the individual openly relates to experience.

Peter's lack of insight results from a confusion between the origins of prudery and the acquisition of a liberal outlook. A young girl is only shocked by the results of sexual experience, when she perceives that they transgress the acceptable norm, when she feels them to be in some way threatening her own internalized social standards. Certainly this kind of conditioning makes for conventionality, but Freud suggested that women felt more comfortable and secure when they were most conventional and conforming.[11] Peter is unaware that it is the result of social conditioning he is criticizing in Clarissa. He is only aware that he would prefer her to respond more openly. Maybe Clarissa could be more like Sally Seton, Clarissa's friend, who is quite unconventional and has volunteered the titillating information. What Peter welcomes in Clarissa is the ravishing, romantic woman that is capable of illuminating the world, who has "some queer power of fiddling on one's nerves, turning one's nerves to fiddle-string" (Mrs. D., p. 55). This interaction between Peter

and Clarissa revolves around the sexual attraction they have for one another, that can strike them both afresh years later when they meet again. It is part of her mystery for Peter, linked to the part of her that is adventurous and high-spirited. He cherishes this spontaneity even as he criticizes the prudery.

Peter is also concerned because the unfeeling, conventional characteristic in Clarissa is aided and abetted by her social position.[12] One of the severest criticisms he has of her is that she fritters her life away in inconsequential trivia and social posturing. "The obvious thing to say of her was that she was worldly; cared too much for rank and society and getting on in the world," (Mrs. D. p. 69) and yet for a woman like Clarissa, denied an education, denied a profession, it is the only role open to her. Peter's critical concept of Clarissa is often presented as a failure to meet the expectations he has of her. Thus, she is cold where he wants her to be sympathetic, and superficial where he would prefer her to be involved. We shall see how far his impression reflects the reality, but for the moment we must note that Peter's image of Clarissa is in fact a reflection of his own desire. He has a need for an object that will nurture and sustain him, that will provide some stimulus of excitement and danger, and that will allow him to exercise complete mastery over the object. As always, with any individual's expectations

of a love object, the possibility of satisfaction is very limited due to the wide-ranging and often contradictory nature of the expectations. Peter has his own limitations which include an inability to perceive of himself as an other, to appreciate Clarissa's expectations of him. His own concept of self remains limited to a desire for the world around him to mirror his own needs.

One of the ironies of the book is that while Peter feels that Clarissa gives parties to enhance the success of her husband in politics, other people see her as a hindrance to Richard Dalloway's career. Lady Bruton, passionately involved in politics, but with little individual influence, sees Clarissa as one of the women who "often got in their husband's ways, prevented them from accepting posts abroad, and had to be taken to the seaside in the middle of the session to recover from influenza" (Mrs. D., p. 95). This criticism may well be correct. Clarissa may not be very interested in her husband's career, and confuses his interests, whether they are over Albanians or Armenians. However, Lady Bruton's perception is coloured by her own political aspirations and her wish to possess more influence in this area.

Sally Seton, an old friend of Clarissa's, finds her--for all her charm--at heart a snob. Clarissa has never visited her old friend now living in Manchester with her self-made millionaire. She may well be a snob, but Sally also

exhibits a similar social bias as she talks of her husband. "Clarissa thought she had married beneath her, her husband being--she was proud of it--a miner's son" (Mrs. D., p. 168). Again, the individual, in assessing another's opinion of herself reveals, unconsciously, the self-image they hold of themselves, and this opinion, within the confines of the novel, is readily apparent to the reader.

Miss Kilman's concept of Clarissa is totally negative,

> She despised Mrs. Dalloway from the bottom of her heart. She was not serious. She was not good. Her life was a tissue of vanity and deceit (Mrs. D., p. 114).

Miss Kilman is principally reacting against the luxury and beauty that wealth has bestowed on the lives of the Dalloways. Again, the judgement arises out of the frustrated desire for such things experienced by Miss Kilman, and reflects her own projected cravings. "One's understanding of other people is shaped by one's own images. The perceived other is actually, at least in part, a projection."[13] Such perception is not necessarily always negative. Often the perceived other answers the needs of the individual very well. Thus, for her maid Lucy, Mrs. Dalloway answers all a servant might desire in her employer,

> her mistress was loveliest--mistress of silver, of linen, of china, for the sun, the silver, doors off their hinges, Rumpelmeyer's men, gave her a sense, . . . of something achieved (Mrs. D., p. 35).

Vicariously, Lucy experiences the wealth, the beauty and the feeling of importance in her life.

If the concepts other people have of Clarissa are in fact so subjective and coloured by their own needs and frustrations, how do they assist the definition of the individual who makes up Clarissa Dalloway? Clarissa is a mature woman, who has made her decisions in life and formed her character. The novel is not concerned with her development as such. What the novel does explore is the nature of other people's perceptions of Clarissa, her perception of herself, and her response to the perceptions she is aware other people have of her. While she is in many ways a composite, the sum of the reductive images of other people, she is shown to possess an underlying unity that reveals the inadequacies of the judgments made by others. Clarissa knows that her essence, her centre, her psyche is something she possesses in spite of the incompatible and disparate traits of her personality.

> --despite the ambiguities of her personality and the various images reflected to her by others. Whenever she wishes, she can summon to the mirror her dependable and familiar image, her pointed, dart-like face. For she remains certain of a fundamental identity beneath all her masks.[14]

If in the mirror Clarissa finds and creates a social mask, it conceals a fundamental identity that remains a private self that, while it is revealed, to the reader, is

an enigma to those around her. Clarissa's essence remains unknowable even to those closest to her. This private self is marked by isolation and withdrawal from other people, a tendency Peter had noted when Clarissa was offended by the discussion of the illegitimate child. "Then Clarissa, still with the air of being offended with them all got up, made some excuse, and went off alone" (Mrs. D., p. 54). It is a gesture and response that we are familiar with as it marked Rachel Vinrace's limitations. Clarissa herself is aware of her tendency to withdraw, which she symbolizes for herself as, "she had gone up into the tower alone and left them blackberrying in the sun. The door had shut" (Mrs. D., p. 43). There is a measure of regret that the narcissistic private self entails isolation and withdrawal, but there is also an acceptance that self-sufficiency is necessary and salutary.[15]

Clarissa's private self is most clearly revealed in tranquil moments when, in characteristic Woolfian style, a rhythmical movement has induced a trance-like state. Sewing her evening dress,

> Quiet descended on her . . . So on a summer's day waves collect, overbalance, and fall; collect and fall; and the whole world seems to be saying 'that is all' more and more ponderously, until even the heart in the body which lies in the sun on the beach says too, that is all. Fear no more, says the heart. Fear no more, says the heart, committing its burden to some sea, which sighs collectively for all sorrows, and

> renews, begins, collects, lets fall (Mrs. D., p. 36-37).

This moment, with its soothing, hypnotic lyricism links back to the moments Rachel Vinrace experienced and parallel the desire to resist involvement in life and retire to the watery world of the subconscious and eventual death. "'That is all' signals the passive surrender of the self to the general sea."[16] We traced the Freudian concept of this feeling to arise from retained primary narcissism, the state where the undeveloped psyche found all its desires satisfied in its experience of itself. We noted how women have a tendency to retain much of their original narcissism, and it provides a compensation for the trauma of the castration complex. In Clarissa's trance we can trace the elimination of tension, that primary need of any organism to revert to a state of quiescence, in the small phrase, "Fear no more." To overcome the struggles and tensions of life, or maybe to abdicate from such struggles, is to achieve that longed-for state of quiescence. Rachel found her ultimate peace in death, and Clarissa has similar tendencies. Her moment of ultimate peace in the trance-like state has its parallel in a moment when she was a young girl. Coming down the stairs at Bourton to meet Sally Seton she was aware of Othello's feeling, "If it were now to die 'twere now to be most happy" (Mrs. D., p. 32). Othello had achieved such satisfaction of the desires of his id that at such a moment a psyche almost

ceases to exist. It has reverted back to the period of primary narcissism before the individual has separated himself from his environment and does not exist as a separate entity. To such a goal do the death instincts propel an individual. However, Lucio Ruotolo notes that in this novel Virginia Woolf presents this kind of existential ecstasy without endorsing it as ultimate reality. Clarissa's trance is broken as Peter re-enters her life. Ruotolo finds that

> The liturgy plunges her again toward a depth that would obliterate consciousness were she not uniquely responsive to that surrounding pageant of sights and sounds competing for her attention. When the bell rings; . . . Clarissa though angered by the intrusion is at the same instant "roused" in anticipation of whatever experience is to come.[17]

Unlike Rachel Vinrace, the trances that Clarissa experiences soothe but do not seduce. Her nature while recognizing the attraction of the primary narcissistic state nevertheless is active in her relations to other people. Indeed, Clarissa's attraction towards the narcissistic state can be seen to arise out of a damaged sense of self and to be "unconscious attempts to resist the devastating demands of an impoverished self-esteem."[18]

In thinking of herself Clarissa comments, "Oh if she could have had her life over again! . . . could have looked even differently," and she goes on to imagine how she would have liked to have looked.

> She would have been, in the first place, dark like Lady Bexborough, with skin of crumpled leather and beautiful eyes. She would have been, like Lady Bexborough, slow and stately; rather large, interested in politics like a man; with a country house; very dignified, very sincere (Mrs. D., p. 11).

There is in these musings the usual marks of the castration complex; a sense of oneself as something that is looked at, and an over-appreciation of masculinity. If she had looked differently she would have felt better about herself. Specifically, if she had looked more masculine, that is, stately, large, possessing wealth, dignified, sincere, she would have felt better about herself. These traits are not necessarily masculine, but they are among the traits that have been appropriated by the masculine sex. Clarissa defers to the patriarchal order at this point, both by the way she stresses the importance to women of conventional beauty, the stress on external appearance, and the way she endorses the masculine concept of what is important. Her own external appearance in no way approximates her preference. She has been described in bird-like terms, "a touch of the bird about her, of the jay, blue-green, light, vivacious" (Mrs. D., p. 5). Clarissa reveals her own internalized concept of what is admirable, and as it diverges from what she knows herself to be, so the destructive effect of the castration complex can be inferred.

This is further revealed by Clarissa's pronounced desire to please and to create a positive opinion of herself in other people's minds.

> How much she wanted it--that people should be pleased when she came in . . . Much rather would she have been one of those people like Richard who did things for themselves, whereas, she thought, waiting to cross, half the time she did things not simply, not for themselves, but to make people think this or that (Mrs. D., p. 11).

In the novel it is the male characters who do things merely to please themselves. Action is limited to the masculine arena. Even Lady Bruton, interested in politics, possessed of wealth and influence has to rely on the men she knows to help draft a letter of her concerns to the Times. Even Sally Seton, the unconventional heroine of Clarissa's youth, bows to conformity and is raising five enormous boys in Manchester. The emphasis seems a little too marked, and yet this was the reality of Virginia Woolf's youth. Her effort to convey the stifling effect of such a social situation may seem overdrawn in the latter part of the twentieth century, but Clarissa's desire to please is still familiar.

Freud noted that it was the successful internalization of the law of the Father that led a child to concentrate on pleasing those around him. The more successfully the law is internalized, the more strictly the superego behaves towards the id, and the more conforming the individual becomes.[19] As we have seen women, due to the effect of the castration

complex, tend to internalize a society's code fairly completely. Clarissa reveals this aspect of the castration complex in her social relationships, as she also reveals the characteristic feminine need to be the object of loving approval. "Nor does their need lie in the direction of loving, but of being loved."[20] The combination of castration complex and a severe superego results in the typical feminine behaviour pattern that makes Peter so critical of the way Clarissa spends her time; "that network of visiting, leaving cards, being kind to people; running about with bunches of flowers, little presents; so-and-so now going to France--must have an air cushion" (Mrs. D., p. 70). Peter ascribes to her genuinely altruistic feelings, but Clarissa herself is always aware that this is a conscious effort rather than instinctive behaviour. "Thank you, she went on saying in gratitude to her servants generally for helping her to be like this, to be what she wanted, gentle, generous-hearted" (Mrs. D., p. 36). Clarissa is perceptive enough to know that she projects an image of herself that is artificial. It corresponds to an ideal she has of what she would like to be, 'generous-hearted,' and which circumstances enable her to successfully create.

Clarissa, then, projects a social mask that conceals both an attraction for the self-sufficient position of primary narcissism and a strong need for other people to

approve of her and love her. She recognizes these opposing tendencies beneath her mask for she has looked in the mirrors that other people present to her and has recognized these two characteristics. Clarissa is acutely sensitive to the idea of herself as a perceived other. The human ability to imaginatively stand outside of one's self and see oneself as another person sees one has formed Clarissa's sense of self. In particular, the two men that she is closest to contributed to her narcissism and her need to be loved.

In her youth, Clarissa rejected the passionate Peter in favour of the more reticent Richard. By so doing she in some way represses the side of her character that is associated with spontaneity and sexual freedom--"she forfeited romantic sensitivity for companionate love."[21] The type of relationship she had had with Peter is still possible twenty years later when she meets Peter again after a long absence, and their passion is reawakened. There is "the brandishing of silver-flashing plumes like pampas grass in a tropic gale in her breast." However, Clarissa decided not to marry Peter and she is aware that she has closed herself to a part of human experience forever.

> If I had married him, this gaiety would have been mine all day!
>
> It was all over for her. The sheet was stretched and the bed narrow. She had gone up into the tower alone and left them blackberrying in the sun. The door had shut (Mrs. D., p. 43).

With Peter blackberrying was possible, and having rejected it she has embraced the narrow bed, the virginal state. However, "the sexual implications of her withdrawal to the attic are complex."[22] With Peter she could respond to her sexual nature, naturally, happily.

> So before a battle begins, the horses paw the ground; toss their heads; the light shines on their flanks; their necks curve. So Peter Walsh and Clarissa, sitting side by side on the blue sofa challenged each other (Mrs. D., p. 41).

However, Clarissa chose to deny herself union with Peter, and it is as if having responded sexually to Peter and having sent him away, she never attains that kind of spontaneity again. She knows she is a less than perfect companion to the husband she chose.

> Through some contraction of this cold spirit, she failed him. And then in Constantinople, and again and again. She could see what she lacked. It was not beauty. It was not mind. It was something central which permeated: something warm that broke up surfaces and rippled the cold contact of man and woman (Mrs. D., pp. 27-30).

What Clarissa appears to be aware of is an inadequacy, a failure to meet her husband's needs, seen as a request for her to be the catalyst, "to break up surfaces," "to permeate," to be the means whereby what is separate comes into contact and mingles. Whether this is a sexual inadequacy is not clear, though the imagery suggests it

might well be. The imagery suggests that if the contact between man and woman is cold, it is the woman who possesses the ability to ignite the spark, through a generosity of sexual response, a prodigality of being. It is evident that with Richard, Clarissa sees herself as failing to be the other that Richard desires. She can clearly perceive what kind of response Richard is seeking but she cannot respond in such a way herself. She can respond in many other ways and feel successful as social hostess and mother, but with Richard that spontaneous sexual response is lacking, and it appears it was only possible with Peter.

Although Clarissa is often considered to be frigid and lacking in sexual responsiveness, and appears to admit to such a possibility in her relationship with her husband, she is not unfamiliar with sexual experience.

> She did undoubtedly then feel what men felt. Only for a moment; but it was enough. It was a sudden revelation, a tinge like a blush which one tried to check and then, as it spread, one yielded to its expansion, and rushed to the furthest verge and there quivered and felt the world come closer, swollen with some astonishing significance, some pressure of rapture, which split its thin skin and gushed and poured with an extraordinary alleviation over the cracks and sores. Then for a moment, she had seen an illumination; a match burning in a crocus; an inner meaning almost expressed. But the close withdrew; the hard softened. It was over--the moment (Mrs. D., p. 30).

This passage has often been noted for its explicit sexual imagery. It has sometimes been used to suggest a latent homosexuality in Clarissa, which may have had some basis in fact.[23] However, its main purpose is to dispel the idea that she is unfamiliar with passion and the tremendous significance that human beings attach to sexual experience. Clarissa herself uses the sensations of sexual interaction as metaphors for the deepest, most meaningful aspects of human interaction which she contrasts with her narrow bed and her book of memoirs, and she is presented as conscious of the consequences of the choices she has made in her life.

In her objective view of herself, Clarissa is revealed as a deeply divided individual. She has chosen to deny and repress her sexual libido with Peter and cannot rediscover it with Richard. She is seen to be a disunified individual who seeks love and the approval of others as a recompense for a self-image that is flawed and damaged. Clarissa Dalloway might well be an individual whose compensatory mechanism results in a very unpleasant character. However, as we observed earlier, to read this novel is to come to admire the bird-like, diminutive figure of Mrs. Dalloway. This comes about mainly, I believe, because Clarissa's limitations are shown to result from her resistance to coercion in any form. As one critic has described her, she is an existential rebel.[24]

We have seen that human relationships often contain elements of aggression, of the will to mastery of the desired object. Clarissa's most endearing trait is her instinctive rejection of this will to mastery, which is presented on three levels; individual, institutional and religious.

In her own life, the main threat of the will to mastery came through her love-affair with Peter Walsh.[25] Even though this encounter afforded Clarissa a satisfying sexual relationship, Clarissa is struck time and again by Peter's desire to totally dominate her, "with Peter everything had to be shared; everything gone into. And it was intolerable" (Mrs. D., p. 9). In the text it is most explicitly presented through Peter's unconscious and aggressive way of playing with his pocket knife, of holding it clenched and open when he is feeling particularly threatened.[26] Peter's aggressiveness was brought home to her most clearly after a tender moment when her friend Sally kissed her and Peter interrupted the scene. "It was like running one's face against a granite wall in the darkness! It was shocking; it was horrible!" (Mrs. D., p. 33). In a moment's revelation Clarissa became aware of Peter's "hostility; his jealousy; his determination to break into their companionship," and his need to entirely dominate her existence. To try to exist within the confines of such a relationship became impossible for Clarissa, while to deny her love for Peter

had other consequences. If Clarissa is cold and unable to respond sexually to other people, including her husband, the cause may lie in this early association of the will to mastery with her experience of being a sexual love object.

> Clarissa's coldness may also be a survival strategy, a salutary egotism calculated to preserve her own carefully guarded psychological space.[27]

Certainly her choice of Richard as a husband has its root in her resistance to Peter's wish to dominate her.

> For in marriage a little licence, a little independence there must be between people living together day in and day out in the same house; which Richard gave her and she gave him (Mrs. D., p. 9).

Blanche Gelfant notes that in this novel, "love implies an attitude of allowance; letting others be; recognizing in them the inviolable private self."[28] This implies that all human beings require a certain amount of private space and a respite from intimacy. However, not everyone views the text in this light. Another critic finds that Clarissa is "a woman who avoids closeness and fears intimacy," and needs a marriage "in which there will be considerable emotional and sexual difference."[29] Clarissa certainly is aware that her relationship with her husband is cool and lacking in passion. She expresses her regret of this situation when she alludes to what she lost when she rejected Peter. However, within the limits of the novel that choice hinges

on her rejection of Peter's aggressive dominance and her alliance with the need for tolerance, forbearance and some measure of independence.

The novel further explores the horrors of the will to mastery within social institutions as personified by Sir William Bradshaw.

> Conversion . . . a destructive force, always indicating coercion. It is symbolized in the novel as an iron Goddess whose worshippers identify themselves by their desire for power. The followers of conversion seek out people they can dominate, the weak, or sick, or disenfranchised . . . They appear as the helpers, the philanthropists, scientists and evangelists who know what is good for others.[30]

Sir Bradshaw is the doctor who sees cases of mental imbalance. He deals with mental illness as though it were a defect in the social conditioning his patients have undergone, and that can be perfected with solitude and rest. The pages devoted to a description of Sir William and the tyrannical goddess Conversion are the only pages of the novel where a histrionic note can be detected.[31] Certainly, Sir William's veiled threats of physical coercion against his patients sound a very distasteful note,

> Sir William had a friend in Surrey where they taught, what Sir William frankly admitted was a difficult art--a sense of proportion. There were, moreover, family affection; honour; courage; and a brilliant career. All these had in Sir William a resolute champion. If they failed, he had to support him police and the good of

> society, which, he remarked very quietly, would take care, down in Surrey, that these unsocial impulses . . . were held in control (Mrs. D., p. 91).

Virginia Woolf herself, we know, suffered at the hands of doctors and in institutions.[32] It is a measure of the difficulties of mental illness that treatment is still very inadequate and often seems barbaric. However, the presentation of Sir William Bradshaw is mainly concerned with exposing that element in society that tends towards institutionalization and conformity at the expense of the individual.[33] Septimus Smith is the young, shell-shocked veteran of the First World War who, as a result of his war experiences, is cut off from the social world, except for a tenuous link through his wife. Ultimately, Septimus commits suicide rather than submit to the coercion of his doctors. Septimus is actually no threat to the people around him and there is a sense that given time he may resolve his delusions. However, the social order dictates that such individuals be incarcerated. Unable to conform, society imposes its own will upon such people. The results of such coercion by another's will is presented through the example of Lady Bradshaw.[34]

> Fifteen years ago she had gone under. It was nothing you could put your finger on; there had been no scene, no snap; only the slow sinking, water-logged, of her will into his (Mrs. D., p. 90).

Clarissa intuits the immense will to mastery of Sir Bradshaw, and when she hears how his patient Septimus has committed suicide she can imaginatively comprehend its necessity for Septimus. "Life is made intolerable; they make life intolerable, men like that . . . capable of some indescribable outrage--forcing your soul" (Mrs. D., pp. 163-164).[35] Like the existential hero of Camus' The Plague, the situation has created a demand to which Septimus is compelled to respond. His suicide in the face of coercion endorses the human need for an individual, personal vision of life. Septimus makes a moral choice between submission before the coercive power of another and his individual will. Like Clarissa he rejects the will to mastery, even though he dies in the process.

Herbert Mardar finds the celebration of Septimus' suicide in the book to be very problematic. He feels that the ethical and sociological implications of Septimus' suicide have been ignored, and that Clarissa's acceptance of death-is-life is purely symbolic and that she ignores the human tragedy that is implied here. However, Mr. Mardar himself acknowledges that Septimus' madness is the direct result of that most obvious consequence of the will to dominance, war.

> As a delayed casualty of World War I, Septimus reminds us of a crisis that goes beyond his own personal breakdown. His case reveals a far-reaching social disorder and

> presents the narrator's indictment against established authority.[36]

It is only as a reaction against established authority that Septimus' suicide makes sense. At the point in time when he kills himself, he was in fact beginning to make a recovery.[37] It begins with a moment of tranquility with his wife Rezia and the act of creation in making Mrs. Peters' hat.

> Miracles, revelations, agonies, loneliness, falling through the sea, down, down into the flames, all were burnt out, for he had a sense, as he watched Rezia trimming the straw hat for Mrs. Peters, of a coverlet of flowers. 'It's too small for Mrs. Peters,' said Septimus. For the first time for days he was speaking as he used to do! (Mrs. D., p. 127).

Margaret Blanchard comments on this passage,

> it is important to note here that he cures himself, that his suicide is presented as choice, not sick impulse. Once he is cured, he does not want to die, life is good. But he chooses death because there is an inviolable part of himself that must be preserved if survival is to be meaningful.[38]

Into the intimacy with his wife Rezia, Dr. Holmes forces his way. Dr. Holmes has forced his way through to Septimus before, in his characteristic way of physically laying his hands on Rezia as she bars the door. "My dear lady, allow me . . . Holmes said, putting her aside (Holmes was a powerfully built man)" (Mrs. D., p. 132). Into this last scene, the hypocrisy of the polite language and the enormity

of the use of force are allied, for Septimus, to his whole experience of the madness of the will to mastery as he experienced it in war. As he comments preparing to jump, "it was their idea of tragedy, not his or Rezia's (for she was with him)" (Mrs. D., p. 132). The personal choice to commit suicide certainly has social implications. Mr. Mardar forgets that above all, suicide is not necessarily a cowardly denial of responsibility, but is often a biting condemnation of the social system we endure.

The third category of the will to mastery that is dealt with in the novel is offered through Miss Kilman and her religious beliefs. Miss Kilman presents a striking portrait of the coercive power of the church in individual lives, and particularly in the lives of women. Doris Kilman is another individual like Mabel Waring in "The New Dress," who suffers from a severely restricted and deformed sense of self, again bound up with an emphasis on external appearances. "Ugly, clumsy, Clarissa Dalloway had laughed at her for being that; and had revived the fleshly desires, for she minded looking as she did beside Clarissa." Doris Kilman's sense of self began with this indignity--"the infliction of her unlovable body, which people could not bear to see" (Mrs. D., p. 115). The results of the castration complex can be disastrous. If a woman fails to identify with her mother and assume the feminine position, and if she finds it impossible to reject identification with her father and the masculine role, she

can come into a position where she hates her defective body and becomes a perversion created by paternalism.[39] In such a position the superego becomes too dominant and constantly seeks to punish the id for its deficiencies, for the fact that it is not male. Such a woman hates herself for being the wrong sex and uses every incident to underline her perceived inadequacies. Thus Doris Kilman is hostile to everything she encounters and everything feeds her self-hate: English society because she has German origins, rich people because she is poor, attractive people because she is plain. Doris Kilman illustrates how narcissism is such a useful compensatory mechanism for women who must shore up a damaged sense of self.[40] Her portrait also reveals how the Anglican church endorses the role of women in society. Beset by turbulent and painful feelings of rejection, all the Rev. Edward Whittaker can do to assist her is to repeat the platitudes of his organization: knowledge comes through suffering, have faith in God--he understands. Christianity has always taught women to suppress their needs, and its link to patriarchal Western society is felt most strongly in the glorification of the non-sexual mother of Christ.[41] This image has endorsed the split between the concept of whore and mother found in Western society. However if Christianity confirms Doris' concept of herself, it also provides her with a means of despising the people around her, of endorsing her own will to dominate and providing "a

channel for her fanaticism."[42] The Christian concepts uphold her poverty and her self-debasement, but they provide a basis for her contempt of the rich woman and social hostess, Clarissa Dalloway. As such, organized religion merely feeds the monstrous desire to dominate that Doris Kilman possesses.[43]

> Turning her large gooseberry-coloured eyes upon Clarissa . . . Miss Kilman felt, Fool! Simpleton! You who have known neither sorrow or pleasure; who have trifled your life away! And there rose in her an overmastering desire to overcome her; to unmask her. If she could have felled her it would have eased her . . . If she could make her weep; could ruin her; humiliate her; bring her to her knees crying,"you are right" (Mrs. D., p. 111).

Within a woman such will to mastery is often frustrated due to her limited position in society, and her physical weakness. Where such egotism in a man such as Sir William Bradshaw is chilling due to his ability to actually enforce his will, in Doris Kilman we see the result of the frustration of such will to mastery. They are equally as unattractive. Even in women who through the castration complex learn to repress their desires in favour of the will of others, the will to mastery can be as compelling as in men. Either way the need to dominate others, in both men and women, threatens the well-being of those possessed by it and the autonomy of those around them.

In Clarissa's life she has created other possibilities by which men and women can live together in harmony. In her marriage she has chosen a partner who is willing to let her alone, to let her have some space. We have seen that Clarissa cherished a sense of independence but was troubled by an awareness that in some ways, because of this need, she failed her husband. Richard himself, crossing London on his way back to his wife, is only aware that he loves her, and that "it was a miracle that he should have married Clarissa; a miracle--his life had been a miracle" (Mrs. D., p. 103). Seated next to her on the sofa, he holds her hand. "'Happiness is this, is this', he thought" (Mrs. D., p. 106). Richard and Clarissa have been able to live together for twenty years. It is a marriage that in some ways originated with Clarissa's love for Sally Seton, for it was Sally who first showed her what a disinterested love could be.

> The strange thing, looking back, was the purity, the integrity, of her feeling for Sally. It was not like one's feeling for a man. It was completely disinterested, and besides, it had a quality which could only exist between women, between women just grown up. It was protective, on her side; sprang from a sense of being in league together, a presentiment of something that was bound to part them (they spoke of marriage always as a catastrophe) (Mrs. D., p. 32).

The nature of the love between Clarissa and Sally has aroused a great deal of interest, and has often been assumed

to be a latent form of homosexuality.[44] This may well be so, or it may reflect the bisexual tendency found in most individuals, or it may be a reflection of the fact pointed out by Virginia Woolf that literature did not at that time possess many examples of women enjoying and relating to other women. Virginia Woolf points out that in literature "almost without exception (women) are shown in their relation to men," (Room, p. 79) and bound by the economic basis of that dependence. As a result women have always seen each other as rivals and reacted towards each other as rivals, even while their relationship to men was distorted by the implications of economical dependence. Clarissa and Sally discover a mutual admiration that has as its basis a freedom from the will to mastery.

> In contrast to detachment, disinterest presumes a passion for the thing in itself and the capability (Keats termed it a 'negative' virtue) of allowing what is other to remain so--to connect without imposing.[45]

There is no urgent desire that the one can gratify for the other, but there is a delight in the presence of the other, "impossible in the relationship to a man."[46] It is a fragile and temporary relationship for it exists during the summer in which Clarissa made her marriage choice, and marriage did part them. It parted them because each in their own way conformed to the reality of the society around them, and made marriage and motherhood the aims of their

lives. However, it was certainly a formative relationship in that it made Clarissa aware of the possibilities of disinterested love.

Up to this point the main concerns of the text have been shown to be, a critical appraisal of the coercive nature of human society and a sympathetic presentation of one woman's resistance to such domineering forces. The novel explores both her concessions and her gains in such a way as to present a balance in Clarissa of what is repressed and what is developed. Clarissa may be shown to be a limited individual, but the social reality of her position, and her personal experience both expose the patriarchal order and endorse the rights of the individual.

Finally, Mrs. Dalloway is one of Virginia Woolf's most finely crafted novels. James Naremore points to the importance of form in this novel when he sees it as "a view of life which is confirmed by the tale and the whole manner of telling it."[47] Virginia Woolf was very much aware of the strong feeling of form that the book seemed to impose on her. "The design is so queer and so masterful. I'm always having to wrench my substance to fit it. The design is certainly original and interests me hugely" (Diary, p. 64). Yet she was equally aware that the style, with its freedom of expression, allowed her to include all those things that interested her. "I feel as if I had loosed the bonds pretty

completely and could pour everything in" (Diary, p. 68). In the short stories we saw that she had developed a loose, meditative style of narrative to present conscious experience, but that it was contained and given shape and meaning by the form that structured it. Art provided the means whereby the subjective experience of the individual could be objectified and evaluated, as the mirror allowed the individual to objectify and evaluate herself. In Mrs. Dalloway, there is a consistent and diverse use of form which is so multi-leveled as to be too extensive to be completely examined by this paper. Therefore, I will limit myself to an assessment of the use of the sound of the clock, the relationship between the images of rising and falling, the resolution of both linear and circular forms, and the way in which Clarissa is linked to Septimus and how he becomes a reflective surface for her concern with death.

In the novel the most obvious aspect of form is the artificial division of the text into blocks of time, through the sound of the clock. The clock measures and portions out the ongoing flow of time, and regulates and defines it. By means of clocks and the regulation of time human society runs in an orderly fashion, like clockwork. As Freud remarked, "The benefits of order are incontestable: it enables us to use space and time to the best advantage, while saving expenditure of mental energy."[48] Through the regulation of time appointments can be made and connections

anticipated. The clocks of London and of Big Ben in particular provide a framework for the day in June that the novel examines. Big Ben is present as the story opens and Clarissa steps out of her house early in the morning. It recurs at various moments through the day. Apart from providing a background of orderly progression, that constitutes one of the reference points of the novel, the sound of the clock is often used as a device whereby the narrative leaves the consciousness of one individual to enter another who is likewise hearing the same sound.[49] It therefore stands as a linking device that reinforces the sense of a common background to human experience. It is also linked to the sense that time is finite and ends irrevocably in death for human beings.

As Clarissa waits at the curb she anticipates the sound of the clock. There is "a particular hush . . . an indescribable pause" before the actual sound of the bell, "First a warning, musical, then the hour irrevocable. The leaden circles dissolved in the air" (Mrs. D., p. 6). Howard Harper perceptively comments on this passage,

> The warning is musical, an anticipation of the hours, a perception of time as future, as promise . . . But the promise is also a warning. It is followed by the hour irrevocable. The moment is solemn because it contains its own negation . . . Big Ben finally announces the loss of moments, in the irrevocable confirmation of death. But this too has its negation; the narrow prison of death dissolves in the air, in the

> ambience of life itself, which is timeless.[50]

Clarissa is certainly aware of time as future, as promise. "She was not old yet. She had just broken into her fifty-second year. Months and months of it were still untouched. June, July, August" (Mrs. D., p. 34). However, ironically she is an individual who is actually associated with the approach of death.[51] She has a heart which has been weakened by influenza and, in the mind of her closest friend, is foreseen falling dead as she stands in her drawing room (Mrs. D., pp. 6, 46). Also, the contemplation of death is often present in Clarissa's mind. However, Harper is quite right when he notes that death and time find their own negation in the sound of the hour as it fades away. Clarissa, caught by the sound of the clock into a moment when she acknowledges death--"an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza)"--is nevertheless immediately reclaimed by her love of life. "For Heaven only knows why one loves it so, making it up, building it round one, tumbling it, creating it every moment afresh" (Mrs. D., p. 6). This appreciation of life has always, for Clarissa, been the source of her inability to accept death, the total negation of the individual. Denied the consolations offered by religion, she nevertheless has a theory of the inter-relatedness of lives.

> She felt herself everywhere, not "here, here, here; . . . but everywhere. She waved her hand, going up Shaftesbury Avenue. She was all that . . . It ended in a transcendental theory which, with her horror of death, allowed her to believe . . . that since our apparitions, the part of us which appears, are so momentary compared with the other, the unseen part of us, . . . the unseen might survive, be recovered somehow attached to this person or that (Mrs. D., pp. 135-136).

This theory is supported in the text through the images that recur in one mind after another, the shared memories that unite Clarissa and Peter, and the common background of human experience that is woven into the text.

Such a common background is illustrated by the way the sound of the clock, the temporal environment, links the minds of the characters. Thus, Richard returning home and reliving in his own mind the happiness he has in loving Clarissa, feels

> 'Happiness is this,' he thought.
> 'It is this,' he said, as he entered Dean's Yard. Big Ben was beginning to strike, first the warning musical; then the hour irrevocable. Lunch parties waste the entire afternoon, he thought, approaching his door (Mrs. D., p. 104).

The sound of the clock which enters his mind and produces the same effects that it had in Clarissa's mind, is linked through the similarity of the images produced, and the fact that Clarissa is actually hearing the same sound. "The sound of Big Ben flooded Clarissa's drawing-room, where she

sat . . . the sound of the bell flooded the room with its melancholy wave." However, while the effects of the sound of the bell are the same, and presumably came from the awareness of the narrator, and form a linking device, the autonomy of the individual remains in the contrast of their moods, Richard's of ecstasy, Clarissa's of depression.

The clocks, and Big Ben in particular, have their origin in the attempt to define, to regulate and to order human experience. They are in that sense associated with the coercive, conformist nature of human rationality and the patriarchal order. In particular the clocks of Harley Street by,

> Shredding and slicing, dividing and subdividing . . . nibbled at the June day, counselled submission, upheld authority, and pointed out in chorus the supreme advantages of a sense of proportion" (Mrs. D., p. 91).

Their association with the street of doctors and Sir William Bradshaw inevitably links them to the will to mastery which, as we have seen, is one of the author's aversions. This concept reappears later on in the work when Clarissa again hears the clock and is impelled by it, "She was forced . . . by that sound, to move, to go" (Mrs. D., p. 113). The controlling, authoritative force of regulated time imposes its will on individuals, as human culture imposes its demands on individuals. Such order offers many benefits, as Freud suggested; however, we have seen how grievously it

restricts the freedom of the individual. Mrs. Dalloway again reveals the author's quarrel with the coercive elements of human society, but most interestingly the book actually makes use of such limitations, as it portrays human experience within the restrictions of socialization, and existing and even being illuminated by them. Richter notices this aspect of Woolf's use of form when she defines "the shape of Mrs. Woolf's novels (as) an attempt to convey the total aspect of man and his consciousness, walled in by the influences that control it."[52] Such an idea can be found in the use of another clock in the narrative.

> Here the other clock, the clock which always struck two minutes after Big Ben, came shuffling in with its lap full of odds and ends, which it dumped down as if Big Ben was all very well with his majesty laying down the law, so solemn, so just, but she must remember all sorts of things beside--Mrs. Masham, Ellie Henderson, glasses for ices (Mrs. D., p. 114).

The association of this clock with Clarissa is made through the small details that the reader knows are Clarissa's concerns, the glasses for her party, the neglected invitation to Ellie Henderson. The self-defensive style of the narrative voice echoes that of Clarissa and the association of her with St. Margaret's had already been made by Peter.

> St. Margaret's like a hostess who comes into her drawing-room on the stroke of the hour

> and finds her guests assembled there already. I am not late . . . the sound of St. Margaret's glides into the recesses of the heart and buries itself in ring after ring of sound. Like something alive which wants to confide itself, to disperse itself, to be, with a tremor of delight, at rest- like Clarissa herself (Mrs. D., pp. 45-46).

Peter unconsciously recognizes in Clarissa two impulses. To confide is to reject isolation in favour of openness towards others, to be at rest is to return to the oceanic calm and independence of the position of primary narcissism. Clarissa is divided between her preference for the self-sufficient position of narcissism and her yearning for a socially integrated state. The paradox that marks her personality is reflected in the use in the work of the controlling, divisive yet orderly aspect of regulated time and the ongoing, spontaneous aspect of experienced reality contained within it.

J. Hillis Miller has found another two opposing movements in the text that supplement the sense of structure. They occur initially in the first page where Clarissa remembers bursting open the French windows at her childhood home of Bourton. "What a lark! What a plunge!"

> If the fall into death is one pole of the novel, fulfilled in Septimus' suicidal plunge, the other pole is the rising motion of 'Building it up,' of constructive action in the moment, fulfilled in Clarissa Dalloway's party.[53]

Hillis Miller goes on to suggest of these contrary movements:

> These motions are not only opposites, but are ambiguously similar. They change places bewilderingly, so that down and up, falling and rising, death and life, isolation and communication, are mirror images of one another rather than simply a confrontation of negative and positive penchants of the spirit.[54]

Certainly, the movements are interchangeable. While falling or sinking is related to Septimus' suicidal plunge, there is also another symbolic movement by Clarissa "coming down to dinner in a white frock to meet Sally Seton" (Mrs. D., p. 32). Coming down and going cold with excitement due to the importance of her relationship with Sally. This relationship is part of her life of affirmation, of communion, and yet it too is linked to death through the line from Othello that she recalls. "If it were now to die 'twere now to be most happy." This particular moment, even its relationship to time and death, has a significance noted even by Peter as he recalls it years later, "coming downstairs on the stroke of the hour in white," while he too makes a connection between this moment and his vision of Clarissa falling dead in her drawing-room. While the movement of falling can be destructive as when Septimus commits suicide, in Virginia Woolf's art it can also be a life affirming action.[55] This is not to say that opposites inevitably mean the same thing, or cancel each other out.

However Virginia Woolf had always been intrigued by the mirror, which inverts the image, and which is the means whereby the human subject begins to create the sense of self. The subject creates an objectified view of itself, occupies a position both inside and outside itself and by assimilating such diametrically opposed positions encompasses reality. Septimus' plunge may result in his death but plunging is also an image for Clarissa's involvement in life, "What a lark! What a plunge!"

The movement of rising, of building-up is mostly creative. The long line of guests walking up the stairs to Clarissa's drawing-room are part of the collective life-affirming ritual of the party, an occasion when the individual becomes more integrated into his social environment. People behave differently at parties, they communicate more effectively and become less distracted by the external world.

> She saw Ralph Lyon beat (the curtain) back and go on talking . . . it was possible to say things you couldn't say anyhow else, things that needed an effort; possible to go much deeper (Mrs. D., p. 151).

However, aside from her party-making, her efforts at creating, Clarissa is also characterized by her withdrawal from passionate intimacy, "she had gone up into the tower alone and left them blackberrying in the sun." The withdrawal into the tower of the self is also a movement of

rising, but it is affiliated with death through the association with the ideas of isolation and withdrawal we noted in the narcissistic position.

The way these contrary movements are presented does suggest that rising is a mirror image for falling, and life is in some way reflected in, and its significance affirmed by, its association with death. Death illumines every life through its ability to grant significance to that life. It matters what we make of our lives. The possibilities of self-contemplation in the mirror of death allow Clarissa to transcend her limited social self.

In the novel, the mirror relationship that commands most attention and that is central to the novel is the one between Clarissa and Septimus. In her introduction to the 1928 Modern Library Edition Virginia Woolf explained that "in the first version Septimus, who is later intended to be her double, had no existence; and that Mrs. Dalloway was originally to kill herself, or perhaps merely to die at the end of the party, as Kitty Maxse, on whom the character was based, had died after falling down her stairs.[56] The relationship seems obscure. The characters never do meet and Clarissa catches only a brief reference to Septimus at her party. Virginia Woolf was aware that this might create a problem for the reader. "The reviewers will say that it is disjointed because of the mad scenes not connecting with the Dalloway scenes" (Diary, p. 75). However, the

connection is carefully worked out and prepared for in the book, even though it is "a relationship that only exists in terms of the novel's thematic and metaphoric texture."[57] It occurs principally through the subconscious images that recur in the minds of the two characters.

While Clarissa is on her way to the florists her eye is caught by a phrase that she reads in Hatchard's window, "fear no more the heat o' the sun / Nor the furious winter's rages." This phrase from Cymbeline comes just after Clarissa has been dwelling on some ideas about death. However, she makes no connection at the time. The phrase recurs later, when she is hurt by her exclusion from one of Lady Bruton's celebrated extraordinarily amusing lunch parties. The exclusion has served to remind Clarissa that she is fearful of the way her time is dwindling. As she sews her dress and sinks into reverie, it becomes the leitmotif for a new acceptance of death.

> Fear no more, says the heart, fear no more, while the body lies on the beach in the sun hearing the passing bee, the breaking wave, the dog barking (Mrs. D. p. 37).

Obviously in Clarissa's mind, she has assembled a collection of unrelated memories, or maybe the memory of the beach has become superimposed on the other memories. However it was synthesized, it is this nexus of images that appears independently in Septimus' mind.[58]

As Septimus lies on the sofa in his room and begins to make some recovery from the distorted sense of reality that constitutes his insanity, he becomes aware of his hand as it lies on the back of the sofa.

> As he had seen his hand lie when bathing, floating, on top of the waves, while far away on the shore he heard dogs barking and barking far away. Fear no more, says the heart, fear no more (Mrs. D., p. 124).

The images that appeared in Clarissa's mind have recurred in that of Septimus and this serves to reinforce the concept of the inter-relatedness of lives that was one of Clarissa's philosophies.

> Being laid out like a mist between the people she knew best, who lifted her on their branches as she had seen the trees lift the mist, but it spread so far her life, herself (Mrs. D., p. 10).

Virginia Woolf is again making the tale conform to the telling. If the same images recur in different people's minds it suggests a common background that forms a link between individuals, that alleviates the sense of the isolation of the individual.[59] The Cymbeline refrain occurs again for Septimus as he balances on the window sill, albeit in an abbreviated form, "he would wait till the very last moment He did not want to die. Life was good. The sun hot. Only human beings?" (Mrs. D., p. 135). However, at this moment coercion in the form of Dr. Holmes appears and Septimus throws himself down.

While the Cymbeline lines are a soothing and a comforting comment on the release from suffering that death can provide, Septimus in that last moment, allies himself with life, and the quickening power of the sun. "Life was good. The sun hot." The sun as life-giver is a powerful symbol in Mrs. Dalloway, whose action takes place in the month of the summer solstice, during a day of unusual warmth.[60] Clarissa herself makes the association of the sun with life when she withdraws to the tower.[61] "She had gone up into the tower alone and left them blackberrying in the sun" (Mrs. D., p. 43). The retreat to the self is marked by an estrangement from communal life. Septimus' death then is not a passionate love-affair with death. We have seen how it may be viewed as his attempt to wrest his own meaning out of his life when faced with the coercive reality of Dr. Bradshaw's treatment. In some sense it does imply that the instinct towards death has become dominant in Septimus' psyche, or that the drive towards active involvement in life has become depressed. However, we have claimed that Septimus was beginning to heal when Dr. Holmes forced the issue. Freud, in discussing the relationship between the death instincts and the life instincts noted:

> The instincts of self-preservation, of self-assertion and of mastery . . . are component instincts whose function is to assure that the organism shall follow its own path to death, and to ward off any possible ways of returning to inorganic existence other than

> those which are immanent in the organism itself.[62]

In the case of Septimus his instincts of self-preservation, self-assertion and mastery are roused in opposition to the coercive forces of the medical world. Paradoxically, in order to successfully resist these forces and assert his right to follow his own path to death, Septimus commits suicide. It might be argued that this view is confirmed by Virginia Woolf's own suicide. One important aspect of suicide that should be considered is the choice the individual makes in creating the terms of his own closure.

We have discussed how death brings life to a close and imparts to that life a totality, a sense of finality and the possibility of evaluating the whole. Through suicide Septimus chooses the way in which his own life will be evaluated, as we have been evaluating it here. He asserts the liberty of the individual and the pricelessness of the individual's freedom to so choose. Clarissa understands this when she says, "She was glad that he had done it; thrown it away while they went on living" (Mrs. D., p. 165).

Clarissa's empathy with the suicide of Septimus marks her as another character, such as Rachel Vinrace, who feels the attraction of death.[63] However, Clarissa maintains a balance between the destructive and creative forces that animate the human subject and becomes "a kind of golden mean."[64] Septimus can be viewed as an individual who cannot

maintain such a balance, due to the severity of his war neurosis, and the insensitivity of his doctors. The balance that Clarissa maintains is most clearly delineated in the moment that marks the climax of the plot. In the midst of her party, of her creativity, Clarissa hears that a young man has committed suicide. She is outraged. "What business had the Bradshaws to talk of death at her party?" Her ability to empathize with the death is shown through her imaginative experience of the physical reality of Septimus' death. This sensitivity is a characteristic of Clarissa. "Always her body went through it, when she was told, first, suddenly, of an accident: her dress flamed, her body burnt" (Mrs. D., 163). As she tries to understand why a young man might have killed himself, she realizes she has experienced such a moment in her own life.

> This young man who had killed himself--had he plunged holding his treasure? 'If it were now to die 'twere now to be most happy,' she had said to herself once, coming down, in white (Mrs. D., p. 163).

That Clarissa is able to intuitively enter into the emotional reality of Septimus' death does indeed mark her as his double. Not only is she aware of the same opposing drives within her as are within Septimus, but she possesses the ability to acknowledge the strength and significance of both of the opposing forces.

Many critics note how Clarissa uses Septimus' death as an imaginative substitute for her own, thereby exorcising her fear of it, and this is a common theme in Western literature.[65] Clarissa uses Septimus' death as yet another mirror in which to face the reality of her own death.[66] By so doing she acknowledges her sympathy with the desire towards quiescence, and she recognizes the necessity of her feelings of withdrawal. "[Septimus] has preserved the chastity of spirit that Clarissa jealously guards in the privacy of her attic room."[67] As she does so all the images that have been associated, in the novel, with time and death are drawn together.

> The young man had killed himself; but she did not pity him; with the clock striking the hour, . . . the words came back to her, Fear no more the heat of the sun. She must go back to them. But what an extraordinary night. She felt somehow very like him--the young man who had killed himself. She felt glad that he had done it; thrown it away while they went on living. The clock was striking. The leaden circles dissolved in the air. She must go back. She must assemble (Mrs. D., p. 165).

Not only is it the Cymbeline phrase that takes on significance as Clarissa evaluates the meaning of Septimus' death to her, but all the images that are meaningful to her are drawn together. As in the mirror on her dressing-table where Clarissa drew together the disparate elements that composed her whole, the diamond point, so in the mirror of

death she composes the elements of her life that will constitute her totality.

One of these elements consists in the memory of throwing away a shilling into the lake in Hyde Park. Unlike Peter's gift of a shilling to the old beggar woman, Clarissa's act of discarding the coin signifies her estimation of it as worthless, as no longer possessing value. That trifling gesture returns to her and reinforces the fact of her understanding of the significance of Septimus' action. "She had once thrown a shilling into the Serpentine, never anything more. But he had flung it away" (Mrs. D., p. 163). Acknowledging her own similar disdain of life, she becomes aware that she has in fact escaped such a fate as has overcome Septimus. "She had escaped. But that young man had killed himself" (Mrs. D., p. 164). Her ability to perfectly empathize with the state of mind of someone who finds that the possession of life has become worthless, signifies that she possesses the detached point of view with which she can evaluate her own life from a completely objectified viewpoint. "She had schemed; she had pilfered. She was never wholly admirable. She wanted success, Lady Bexborough and the rest of it" (Mrs. D., p. 164). This objective view-point carries its own rewards.

> No pleasure could equal, . . . this having done with the triumphs of youth. Lost herself in the process of living, to find it . . . as the sun rose, as the day sank (Mrs. D., p. 164).

The moment of rising and falling finds its own resolution in this moment of transcendence.

This is the moment that resolves the linear movement of the novel. All the days events, all Clarissa's memories, all her meditations on the meaning of her life come together in "the clinching or decisive motif" that creates a feeling of culmination.[68] As we have seen, this is a composition of various elements that have been part of her experience. Nevertheless, it also hinges on the sympathetic nature of her judgement of Septimus' death. "Death was an attempt to communicate . . . There was an embrace in death" (Mrs. D., p. 163).

The moment comes to a close as Clarissa is recalled to life. The sound of the clock reimposes the external, physical world,

> The clock was striking. The leaden circles dissolved in the air. But she must go back. She must find Peter and Sally (Mrs. D., p. 165).

The novel finally reasserts the world of the living and recreates it through the minds of Clarissa's friends waiting for Clarissa and making their own assessment of her. The novel resolves the circular nature of its form by a return through the minds of her friends to the individual with which the book began.

> 'I will come,' said Peter, but he sat on for a moment. What is this terror? What is this ecstasy? He thought to himself. What is it that fills me with extraordinary excitement?
>
> It is Clarissa, he said.
>
> For there she was (Mrs. D., p. 172).

From a position of being part of the subjective experience of Clarissa, the reader is finally drawn into the objective position of her closest friend at that moment when the impact of one personality on another is greatest, the moment of meeting, the moment when the life-asserting forces recommence to initiate contact between individuals, the moment of desire.

The work is completed by the objective viewpoint, which Clarissa achieved in her moment of transcendence, and which is completed for the reader through the association that has been achieved with Clarissa's subjective experience. Unlike Peter we can now evaluate her completely, in her entirety, from both sides of the mirror, 'There she was.'

Through the image of the mirror in her work Virginia Woolf consistently sought for the means with which to present her concept of the human experience, specifically as it applied to women. This paper has sought to establish that the mirror proved to be a superlative image as it combines two unique points of view. These are the subjective self-satisfied viewpoint and the objective view

of extralocation that results from the imaginative occupation of the viewpoint of an other. Virginia Woolf's portrayal of two women who contend with the restrictions and repressions that Victorian society imposed on them mark her as a feminist writer. However, she also attempts to suggest ways in which individuals can adapt and survive. While Rachel Vinrace is overcome by the restrictions and repressions she encounters, Virginia Woolf in her subsequent writing, portrayed individuals who found ways of coping with the reality of their lives. In Mrs. Dalloway, she most clearly presents an individual who balances social pressures against personal non-conformity. The book is structured according to a rigid, defining framework that supports the meditative-style narrative, and in so doing provides a model of the defining, limiting code of social conformity within which the individual strives to achieve psychic balance. The mirror allowed Virginia Woolf to explore the castration complex in women and the compensatory mechanism of narcissism and its benefits to women. As a corollary to these concepts she presents death as another mirror that allows the individual to create the terms of his own closure, whether through suicide or through the imaginative possession of the point of view of suicide. The contemplation of death allowed Virginia Woolf to honour the balance that may be momentarily achieved between the necessity of dying and the celebration of life.

CHAPTER 1

1. Subjectivity in the work of Virginia Woolf continues to be a theme that arouses much interests among critics. For the purposes of this paper, the most important critics have proved to be James Hafley, The Glass Roof: Virginia Woolf as Novelist (Berkeley: University of California Press, 1954); James Naremore, The World Without a Self: Virginia Woolf and the Novel (New Haven: Yale University Press, 1973); and Harvena Richter, Virginia Woolf: The Inward Voyage (Princeton: Princeton University Press, 1970).

2. Similarly, the relationship between the self and others has received much comment and again on this topic the writers most useful for the purposes of this paper were Hafley, Naremore and Richter.

3. Virginia Woolf, The Voyage Out (1915; rpt. St. Albans: Granada, 1984), p. 310. All further references to this work appear in the text identified as Voyage.

4. Sigmund Freud, "Civilization and its discontents," in The Standard Edition of the Complete Psychological Works of Sigmund Freud, trans. James Strachey (London: Hogarth Press, 1951-73), XXI, 104.

5. Freud, "Civilization," p. 102.

6. Quentin Bell, Virginia Woolf: A Biography (New York: Harcourt, 1972), II, 103.

7. Richter, Voyage, p. 64.

8. Richter, Voyage, p. 25.

9. Meredith Anne Skura, The Literary Use of the Psychoanalytical Method (New Haven: Yale University Press, 1981), p. 3.

10. Sigmund Freud, "On narcissism," in The Standard Edition of the Complete Psychological Works of Sigmund Freud, trans. James Strachey (London: Hogarth Press, 1951-73), XIV, 73 (footnote).

11. Freud, "Narcissism," p. 73.

12. Freud, "Narcissism," p. 73.

13. Sigmund Freud, "Libido theory and narcissism," in The Standard Edition of the Complete Psychological Works of Sigmund Freud, trans. James Strachey (London: Hogarth Press, 1951-73), XVI, 416.

14. Skura, Literary Use, p. 182.

15. Freud, "Civilization," pp. 66-67.

16. Freud, "Civilization," p. 68.

17. James Nielsen, Authors as Others, and Others as Authors, Diss., McGill University, 1986, p. 25.

18. Patricia Mayer Spacks, The Female Imagination (New York: Alfred A. Knopf, 1975), p. 13.

19. Ethel Spector Person, "Sexuality as the mainstay of identity: psychoanalytic perspectives," Signs, 5,4, p. 609.

20. James A. Kleeman, "Freud's views on early female sexuality in the light of direct child observation," in Female Psychology: Contemporary Psychoanalytic Views, ed. Harold P. Blum (New York: International Universities Press Inc., 1977), p. 9.

21. Jane Gallop, The Daughter's Seduction: Feminism and Psychoanalysis (Ithaca: Cornell University Press, 1982), p. 96.

22. Sigmund Freud, "Some psychical consequences of the anatomical distinction between the sexes," in The Standard Edition of the Complete Psychological Works of Sigmund Freud, trans, James Strachey (London: Hogarth Press, 1951-73), LXX, 253.

23. William Grossman, "Penis envy: from childhood wish to developmental metaphor," in Female Psychology: Contemporary Psycholanalytic Views, ed. Harold P. Blum (New York: International Universities Press, 1977), p. 206.

24. Sigmund Freud, "Femininity" in The Standard Edition of the Complete Psychological Works of Sigmund Freud, trans, James Strachey (London: Hogarth Press, 1951-73), XXII, 132.

25. Ellie Ragland-Sullivan, Jacques Lacan and the Philosophy of Psychoanalysis (Urbana: University of Illinois Press, 1986), p. 299.

26. Freud, "Narcissism," p. 89.

27. Jacques Lacan, Ecrits: A Selection, trans. Alec Sheridan (London: W.W. Norton, 1977), p. 4.

28. Lacan, Ecrits, p. 2.

29. Lacan, Ecrits, p. 5.

30. Sandra M. Gilbert and Susan Gubar, The Madwoman in the Attic (New Haven, Yale University Press, 1979), p. 14.

31. David Daiches, Virginia Woolf (Connecticut: New Directions Book, 1942), p. 12.

32. Nielsen, Authors, p. 25.

33. Sigmund Freud, "Beyond the pleasure principle," in The Standard Edition of the Complete Psychological Works of Sigmund Freud, trans. James Strachey (London: Hogarth Press, 1951-73), XVIII, 36.

34. Freud, "Beyond," p. 38.

35. Freud, "Beyond," p. 7.

36. Person, "Sexuality," p. 607.

37. Freud, "Civilization," p. 122.

38. Richter, Voyage In, p. 93.

CHAPTER 2

1. For the purposes of this paper, the writers that proved the most useful were Hafley, Naremore and Richter.

2. Alice Van Buren Kelley, The Novels of Virginia Woolf: Fact and Vision (Chicago: University of Chicago Press, 1973), p. 10.

3. Gallop, Seduction, p. 22.

4. Evelyn Fox Keller, "Feminism and science," in The 'Signs' Reader: Women, Gender and Scholarship, eds. Elizabeth Abel and Emily K. Abel (Chicago: University of Chicago Press, 1983), p. 116.

5. Virginia Woolf, A Room of One's Own (1929; rpt. St. Albans: Granada, 1984), pp. 52-53. All further references to this work appear in the text identified as Room.

6. Person, "Sexuality," p. 605.

7. Karen Horney, "The flight from womanhood," in Feminine Psychology, ed. Harold Kelman (New York: W.W. Horton, 1967), p. 57.

8. Herbert Mardar, Feminism and Art: A Study in Virginia Woolf (Chicago: University Press, 1969), p. 69.

9. Ragland-Sullivan, Lacan, p. 41.

10. Sandra Lee Bartky, "On psychological oppression," in Philosophy and Women (Belmont, California: Wadsworth, 1979), p. 40. See also Karen Horney, "On the genesis of the castration complex in women," in Feminine Psychology, ed., Harold Kelman (New York: W.W. Norton, 1967), p. 51.

11. Naremore, World, p. 48.

12. Margaret Blanchard, "Socialization in 'Mrs. Dalloway,'" College English, 34, 2 (Nov. '72), p. 294.

13. Kelley, Fact and Vision, p. 13.

14. Dorothy Dinnerstein, The Mermaid and the Minotaur: Sexual Arrangements and Human Malaise (New York: Harper and Row, 1976), p. 5.

15. Richter, Voyage In, p. 61.

16. Elaine Showalter, A Literature of Their Own (Princeton: Princeton University Press, 1977), p. 33.

17. Hafley, Glass Roof, p. 16.

18. Naremore, World, pp. 22-23.

19. Sigmund Freud, "Anxiety" in The Standard Edition of the Complete Psychological Works of Sigmund Freud, trans, James Strachey (London: Hogarth Press, 1951-73), XVI, 410.

20. Richter, Voyage In, p. 17.

21. Juliet Mitchell, Psychoanalysis and Feminism (Harmondsworth: Penguin, 1974), p. xix.

22. Ragland-Sullivan, Philosophy, p. 19.

23. Ragland-Sullivan, Philosophy, p. 19.

24. Lacan, Ecrits, p. 2.

25. Ragland-Sullivan, Philosophy, p. 26.

26. Lacan, Ecrits, p. 2.

27. Ragland-Sullivan, Philosophy, p. 27.

28. Lacan, Ecrits, p. 2.

29. Ragland-Sullivan, Philosophy, p. 27.

30. Ragland-Sullivan, Philosophy, p. 22.

31. Ragland-Sullivan, Philosophy, p. 25.

32. Lacan, Ecrits, p. 2.

33. Lacan, Ecrits, p. 5.

34. Ragland-Sullivan, Philosophy, p. 29.

35. Lacan, Ecrits, p. 5.

36. Freud, "Civilization," p. 68.

37. Freud, "Narcissism," p. 91.

38. Freud, "Narcissism," p. 89.

39. Virginia Woolf, Moments of Being, Ed. Jeanne Schulkind, 2nd ed. (1976; rpt. London: Hogarth Press, 1985), p. 18.

40. Freud, "Civilization," p. 65.

41. Freud, "Civilization," p. 68.

42. Gallop, Seduction, p. 69.

43. Naremore, World, p. 58. See also Gallop, Seduction, p. xii.

44. Freud, "Narcissism," p. 89.

45. Melanie Klein, Contributions to Psycho-Analysis, trans., Alex Strachey (1948; rpt. London: Hogarth Press, 1950), p. 203. See also Karen Horney, "The distrust between the sexes," in Feminine Psychology, ed., Harold Kelman (New York: W.W. Norton, 1967), p. 110.

46. Klein, Contributions, pp. 209-210.

47. Klein, Contributions, p. 203.

48. Sigmund Freud, "Instincts and their vicissitudes" in The Standard Edition of the Complete Psychological Works of Sigmund Freud, trans, James Strachey (London: Hogarth Press, 1951-73), XIV, 138-139.

49. Freud, "Civilization," p. 101.

50. Freud, "Civilization," p. 101.

51. Barbara Hill Rigney, Madness and Sexual Politics in the Feminist Novel (Madison, Wisconsin: University of Wisconsin Press, 1978), p. 43.

52. Freud, "Narcissism," p. 95.

53. Mitchell, Psychoanalysis, p. 82.

54. Sigmund Freud, "The development of the libido and the sexual organisations," in The Standard Edition of the Complete Psychological Works of Sigmund Freud, trans. James Strachey (London: Hogarth Press, 1951-73), XVI, 337.

55. Klein, Contributions, pp. 209-210.

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57. Klein, Contributions, p. 212.

58. Eleanor Galensar and Herman Roiphe, "Some suggested revisions concerning early female development;" in Female Psychology: Contemporary Psychoanalytic Views, ed. Harold P. Blum (New York: International Universities Press, Inc., 1977), p. 55. See also Harold P. Blum, "Masochism, the ego ideal, and the psychology of women," in Female Psychology: Contemporary Psychoanalytic Views, ed. Harold P. Blum (New York: International Universities Press, Inc., 1977), p. 55.

59. Horney, "Genesis," p. 43.

60. Ragland-Sullivan, Philosophy, p. 298.

61. Gallop, Seduction, p. 3.

62. Ragland-Sullivan, Philosophy, p. 55.

63. Bartky, "Oppression," p. 34.

64. Ragland-Sullivan, Philosophy, p. 26.

65. Blum, "Masochism," p. 181.

66. Moore, Madwoman, p. 100. See also Mitchell A. Leaska, The Novels of Virginia Woolf: From Beginning to End (New York: John Jay Press, 1977), p. 38.

CHAPTER 3

1. Daiches, Woolf, p. 10.

2. Pamela Transue, Virginia Woolf and the Politics of Style (Albany: State University of New York Press, 1986), p. 34.

3. For the purposes of this paper, the most useful critics have proved to be David Daiches; Avrom Fleishman, "Forms of the Woolfian Short Story," in Virginia Woolf: A Revaluation and Continuity, Ed. Ralph Freeman (Berkeley: University of California Press, 1980); and Harvena Richter.

4. Fleishman, "Forms," p. 44.

5. Daiches, Woolf, p. 13.

6. James Hafley, "Virginia Woolf's Narrators," in Virginia Woolf: A Revaluation and Continuity, Ed. Ralph Freeman (Berkeley: University of California Press, 1980), p. 36.

7. Hafley, Glass Roof, p. 44.

8. Richter, Inward Voyage, p. 71.

9. Virginia Woolf, A Writer's Diary, Ed. Leonard Woolf (1953; rpt. St. Albans, Granada, 1981), p. 31. Further references to this work appear in the text identified as Diary.

10. Richter, Inward Voyage, p. 11.

11. Naremore, World, p. 3.

12. Richter, Inward Voyage, p. 232.

13. Jean Guiget, Virginia Woolf and her Works, Trans. Jean Stewart (New York: Harcourt, Brace & World, 1965), p. 215.

14. Fleishman, "Forms," p. 51.

15. Fleishman, "Forms," p. 54.

16. Hafley, "Narrators," p. 37.

17. Klein, Contributions, p. 211.

18. Fleishman, "Forms," p. 63.

19. Virginia Woolf, "The New Dress" in A Haunted House (1944; rpt. St. Albans, Granada, 1982), p. 50. Subsequent references to this work appear in the text are identified as Ha. Ho.

20. Richter, Inward Voyage, p. 67.

21. Woolf, Moments, p. 68.

22. Bartky, "Oppression," p. 39.

23. T.E. Apter, Virginia Woolf: A study of her novels (New York: New York University Press, 1979), p. 15.

24. Marder, Feminism, p. 131.

CHAPTER 4

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2. See Jane Novak, The Razor Edge of Balance: A study of Virginia Woolf (Coral Gables: University of Miami Press, 1975), pp. 125-127.

3. See, for example, Charles G. Hoffmann, "From short story to novel: the manuscript revision of Virginia Woolf's 'Mrs. Dalloway,'" Modern Fiction Studies, 14 (1968), 176-77.

4. Makiko Minow-Pinkney, Virginia Woolf and the Problem of Subject (Brighton, England: Harvester Press Ltd., 1987), p. 65.

5. Virginia Woolf, Mrs. Dalloway (1925; rpt.; St. Albans, Granada, 1983), p. 34. All subsequent references to this work appear in the text identified as Mrs. D.

6. Gelfant, "Love," p. 229.

7. Richter, Inward Voyage, p. 114.

8. Gelfant, "Love," p. 229.

9. Gelfant, "Love," p. 229.

10. Richter, Inward Voyage, p. 114.

11. Freud, "Psychical consequences," p. 259.

12. Kelley, Fact and Vision, p. 101.

13. Jane Gallop, Reading Lacan (Ithaca: Cornell University Press, 1985), p. 61.

14. Gelfant, "Love," p. 231.

15. Minow-Pinkney, Woolf, p. 66.

16. Naremore, World, p. 97.

17. Lucio Ruotolo, "Mrs. Dalloway and the unguarded moment," in Virginia Woolf: A Revaluation and Continuity, Ed. Ralph Freeman (Berkeley: University of California Press, 1980), p. 157.

18. Leaska, Novels, p. 89.

19. Freud, "Civilization," p. 127.

20. Freud, "Narcissism," p. 89.

21. Suzette A. Henke, "Mrs. Dalloway and the Communion of Saints," in New Feminist Essays on Virginia Woolf, Ed. Jane Marcus (Lincoln: University of Nebraska Press, 1981), p. 131.

22. Minow-Pinkney, Woolf, p. 67.

23. Nancy Topping Bazin, Virginia Woolf and the Androgynous Vision (New Brunswick, N.J.: Rutgers University Press, 1973), p. 117.

24. Gelfant, "Love," p. 233.

25. Henke, "Saints," p. 131.

26. Minow-Pinkney, Woolf, p. 64. See also Rigney, Madness, p. 48.

27. Henke, "Saints," p. 131.

28. Gelfant, "Love," p. 231.

29. Beverley Anne Schlack, "A Freudian Look at 'Mrs. Dalloway,'" Papers on Language and Literature, 22, (Winter 1986), p. 64.

30. Gelfant, "Love," p. 232.

31. Showalter, A Literature, p. 277.

32. Showalter, A Literature, pp. 274-275.

33. Maria DiBattista, Virginia Woolf's Major Novels: The Fables of Anon (New Haven: Yale University Press, 1980), p. 47.

34. Minow-Pinkney, Woolf, p. 65.

35. Rigney, Madness, p. 44.

36. Herbert Mardar, "Split Perspective: Type of Incongruity in 'Mrs. Dalloway,'" in Papers on Language and Literature, 22 (Winter 1986), p. 64. See also Rigney, Madness, p. 62.

37. Ruotolo, "Mrs. Dalloway," p. 150.

38. Blanchard, "Socialization," p. 296.

39. Mardar, Feminism, p. 94.

40. Spacks, Imagination, p. 316.

41. Horney, "Distrust," p. 113.

42. Mardar, Feminism, p. 94.

43. Kelley, Woolf, p. 91.

44. Leaska, Novel, p. 114.

45. Ruotola, "Mrs. Dalloway," p. 155.

46. Minow-Pinkney, Woolf, p. 69.

47. Naremore, World, p. 103.

48. Freud, "Civilization," p. 93.

49. Naremore, World, p. 95.

50. Howard Harper, "Mrs. Woolf and Mrs. Dalloway," in The Classic British Novel, eds. Howard Harper and Charles Edge (Athens, Georgia: University of Georgia Press, 1972), p. 234.

51. Rachel Brownstein, Becoming a Heroine (1982; rpt. Harmardsworth: Penguin, 1984), p. 282. See also Kelley, Woolf, p. 104.

52. Richter, Voyage, p. 205.

53. J. Hillis Miller, "Virginia Woolf's All Soul's Day: The omniscient narrator in 'Mrs. Dalloway,'" in The Shaken Realist: Essays in Modern Literature in Honour of Frederick J. Hoffman, eds. Melvin J. Miller and John B. Vickery (Baton Rouge: Louisiana State University Press, 1970), p. 108.

54. Miller, "All Soul's," p. 110.

55. Hafley, Glass Roof, p. 70.

56. Mark Spilka, Virginia Woolf's Quarrel with Grieving (Lincoln: University of Nebraska Press, 1980), pp. 52, 42-43.

57. Di Battista, Fables, p. 27. See also Novak, Razor Edge, p. 113.

58. Minow-Pinkney, Woolf, p. 63.

59. Naremore, World, p. 98.

60. Marilyn Schauer Samuels, "The Symbolic Function of the Sun in 'Mrs. Dalloway,'" Modern Fiction Studies, 18 (Autumn 1972), p. 388.

61. Richter, Inward Voyage, p. 202.

62. Freud, "Beyond the pleasure principle," p. 39.

63. Naremore, World, p. 97.

64. Mardar, Femininism, p. 178.

65. Rigney, Madness, p. 60. See also Spilka, Quarrel, p. 20.

66. Naremore, World, p. 110. See also Kelley, Woolf, p. 106.

67. Henke, "Saints," p. 126.

68. Fleishman, "Forms," p. 51.

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